

Arabic Quantitative Metrics in al-Zamakhshari's *al-Qisṭas al-Mustaqīm*

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Contents

Introduction to the Construction of Arabic Poetry.....	5
An Approach Toward Determining Meter and Variation through al-Qisṭās al-Mustaqīm.....	9
Text of al-Qisṭās al-Mustaqīm.....	30
Glossary of Poetic Terminology.....	101
Changes Permissible by Foot.....	105
Glossary of al-Rabaʿī.....	111
Xalīlian Metrics in Relation to the Oral Inheritance of Arabic Poetry.....	114

A Note on the Editions Used

The main edition of *al-qisṭās al-mustaqīm* used in this study is that edited and introduced by Dr. Bahijah Baqir al-Hasani, published in Baghdad by the Maktabah al-Andalus in 1969. Other editions consulted include an edition by Dr. Fakhr al-Din Qabawah published in 2008 in Damascus by Dār Hārūn al-Raṣīd; an electronic version in the cd-rom *al-mawsû'a(t) al-šī'riya(t)* published in 2003 in Abu Dhabi by al-Majma' al-Thaqafī; as well as an 1853 manuscript copy accessed online through the King Saud University Library. These editions all differ slightly from one another, and in those places the effort has been made to provide the work in its most complete form possible; therefore verses omitted from the edition of Dr. Bahijah al-Hasani but included in that of Dr. Qabawah have been included in the translation. In places where typographical errors appear to have been made, alternate versions have been sought of the line in question and those conforming most closely with the specifications of variation have been used.

Other medieval Arabic works on *ʿarûḍ* which were read in comparison with that of al-Zamakhsharī are the *kitâb al-ʿarûḍ* of Ibn Jinnī, the *kitâb al-ʿarûḍ* of al-Akhfash, the *ʿarûḍ al-waraqah* of al-Jawharī, the *kitâb al-ʿarûḍ* of al-Rabaʿī al-Naḥwī, and the *kitâb al-kâfī fī al-ʿarûḍ wa al-qawâfī* of al-Khaṭīb al-Tibrīzī. These works have not been cited in the text, but citations will be given for the editions used.

Jâr Allâh al-Zamaxšarî is known for his grammatical and theological works, including his important *tafsîr*. Other important works are his *mufaššal* on grammar, in which can be seen the high degree of influence on him by Sibawayhi's *kitâb*; his extensive *dîwân*; a commentary on the *lâmiyya(t) al-ʿarab*; and a book on syntax called *kitâb al-mufrad wa-l-muʿallaf fî al-naḥw*. He was an adherent of the theological school of Muʿtazilism, which was introduced into his native land by his teacher Abu Mudâr Maḥmûd ibn Jarîr al-Iṣbahânî; this can be seen in his Quranic commentary but is not readily apparent in his grammatical writings. He did not subscribe to the Persian *šuhûbiyya(t)* but was a proponent of Arab culture and believed in the superiority and divinity of the Arabic language. It is this fact of his life that most heavily influences his approach to *ʿarûḍ* in his loyal adherence to classical Arabic traditions.

Introduction to the Construction of Arabic Poetry

These are the characters used for transliteration, in order of the Arabic alphabet, with the IPA equivalents given:

â/a/- b t p(θ) j(dʒ) ḥ(h) x d ḏ r z s š(j) ṣ(sʕ)
 ḍ(dʕ) ṭ(tʕ) ẓ(zʕ) ʕ(ʕ) ġ(ɣ) f q k l m n h w/û/u y/î/i
 Hamzah (glottal stop) = ʔ(?)

The feminine *tâʔ* ending is written in pause with a ‘t’ in parentheses so *hamza(t)*. Assimilated consonants are written as pronounced, so *ʔad-dâʔiratu -p-pâniya*. Final long vowels before initial joining Alef (*al-waṣl*) are shortened and joined to the following consonant, so *fî -ḏ-ḏuʕri* (في الذعر). Final *kasra(t)* and *damma(t)* are often elongated in pronunciation into their long forms, which is represented in transliteration but not in the Arabic text, so *wa-sayfihî wa-rumḥihî wa-yaḥtamî* (وسيفه ورمحه ويحتمي).

Arabic prosody is based around feet and counted syllables. There are short and long vowels: *a* and *â*, *i* and *î*, *u* and *û*. The symbol “/” represents a consonant with a short vowel, as the *ki* in *kitâb*, while the symbol “o” represents either a) an elongation of the vowel (i.e. changing a short *a*, *i*, or *u* - the three vowels in Arabic - into long *â*, *î*, and *û*) or b) a vowelless consonant after a vowel, which is grouped with its preceding consonant-short vowel pair. The first case is represented by the *kâ* in *kâtib* and the second by *tak* in *taktubu*. Two “o” symbols in a row indicate a superlong syllable, which is the combination of a long vowel with a vowelless consonant at the end, as in the second syllable of *kitâb*. Therefore these words would be represented:

kitâb //oo (/ = *ki*; / = *ta*; o = lengthening the short *a*; o = vowelless *b*)

kâtib /o/o (/ = *ka*; o = long *a*; / = *ti*; o = vowelless *b*)

taktubu /o// (/ = *ta*; o = *k*; / = *tu*; / = *bu*)

The symbol “/” is called *mutaḥarrik* “movent” and the symbol “o” is called *sâkin* “quiescent.” These terms are important in understanding the structure of a meter and its exceptions, as works on prosody frequently give instructions like “delete the fifth *sâkin*,” which would be unintelligible if using another symbolic system that does not use the Arabic grammarians’ symbols for *mutaḥarrik* and *sâkin*. They are also used to distinguish between feet that are composed of five and seven elements, which are the “/” and “o” marks.

This method differs from symbolic representations in Western poetics, but is preferable as it is easily understood and allows for a modal (i.e. working within the system) understanding of the roles of the syllable components. These signs are used to quantify meters, and are the building blocks of the feet.

There are eight feet which in combination form the meters. They are arranged in *circles*, which are the Muxtalif, Mu’talif, Muštābih, Mujtalab, and Muttāfiq. The rhythmic patterns of meters in the same circle are basically the same, only the meters begin on different positions of the same repeating pattern, like a drum beat repeated starting on the second quarter note, or the third, or the fourth, in relation to the basic beat beginning on the first: in repetition they encompass the same rhythmic flow but given different accent.

One line is actually composed of two halves (each one called a *hemistich* or half-line) which mirror each other in the feet they are composed of (but not in the metrical variations that can occur in them). Sometimes a meter can occur as what is called a

maşraʿ, or a lone hemistich acting as the full line. The parts of the line (or *bayt*) have names which one must know when determining the metrical variations. In the first hemistich, the last foot is called the *ʿarûḍ*. In the second hemistich, the last foot is called the *ḍarb*. The middle part in each hemistich is called the *ḥašw*.

The eight feet are *faʿûlun*, *fâʿilun*, *mustafʿilun*, *mafâʿilun*, *fâʿilâtun*, *mafâʿalatun*, *mutafâʿilun*, and *mafʿûlâtun*. These are artificial names created to represent the syllabic quantities in a meter, and are important in understanding the workings within a line. So, for example, the meter *Tawîl* is said to be on the pattern of *faʿûlun mafâʿilun faʿûlun mafâʿilun* - *faʿûlun mafâʿilun faʿûlun mafâʿilun*. However, it must be kept in mind that it is actually on the pattern of //o/o, //o/o/o, //o/o, //o/o/o - //o/o, //o/o/o, //o/o, //o/o/o, or a fourfold repetition of “short long long, short long long long.”

Each meter has certain irregularities which are permissible and which are linked to the feet. In the following translation of al-Zamaxšarî’s work the characteristics of each meter and foot are laid out in what purports to be an exhaustive catalog, though through comparison with other works on *ʿarûḍ* (the Arabic term for this science of the poetic meters) in Arabic and English - and indeed with other versions of the same work - it is apparent that there does not exist a monolithic guide to the meters and their exceptions. In reality there are no great differences in the overall metrical theory; only, in the galaxy of regulations imposed as to where a *sâkin* or a *mutaḥarrak* can be legally elided, modified, or added, complete agreement between scholars would apparently be hard to accomplish.

The concept of the circles from which the meters derived is important in relating the meters to each other. There are five circles, each of which is a loop of *mutaḥarrak*-s and *sâkin*-s arranged so that by beginning in one place one meter will be found, while

beginning a spot over will generate another meter. The meters in the same circles are therefore “shifted over” versions of each other; that is, in the pattern [= > // o / o // o / o // o / o // o / o // o / o =>] which is circular, which base rhythm of the circle known as Muxtalif, the three other meters which are part of the circle can be derived from starting at different points. Here is where the meters of Muxtalif begin. Starting from the beginning yields the Tawîl.

/	/o	/o	/	/o	/o	/o	/	/o	/o	/	/o	/o	/o
<i>fa</i>	<i>ʿû</i>	<i>lun</i>	<i>ma</i>	<i>fâ</i>	<i>ʿî</i>	<i>lun</i>	<i>fa</i>	<i>ʿû</i>	<i>lun</i>	<i>ma</i>	<i>fâ</i>	<i>ʿî</i>	<i>lun</i>
											③	②	①

Beginning at ① yields the Madîd; at ②, the Basîṭ; at ③, the so-called Muhmal, though this in al-Zamaxšarî is not used except in a modified form as the Muqtaḍab (*muḥʿalâtu muḥʿilun*) which is actually considered as part of the Muṣṭabih circle. This is, however, thoretical. It will be noticed that this is the exhaustion of this circle - if it were begun still one place earlier it would once again simply be the Tawîl.

Finally, Arabic poems mostly exhibit rhyme on the end of a line (*bayt*) such that, for example, each verse would end in the sound *lî*. Rhyme, or *qâfiya(t)* in Arabic, has been the subject of a number of scholarly works but is not discussed in this study, which is limited to meter. Qaṣîda(t)-s are often named for their rhyme, so *qaṣîda(t) bâʿiyya(t)* = *qaṣîda(t)* with rhyme on the letter *bâʿ*.

An Approach toward Determining Meter and Variation

Based on *al-Qisṭās al-Mustaqīm*

Understanding Arabic prosody in Western poetic terminology obscures the workings of the metrical systems and for this reason the Arabic system of ḥarf transcription will be maintained throughout this study - i.e. the representation of a *mutaḥarrik* with ‘/’ and a *sâkin* with ‘o.’ There is no reason not to let the Arab prosodists be our teachers instead of converting their system into one of our own necessarily forced construction, and so this study will use little English terminology. This will necessitate the heavy use of glossaries, tables, and lists, but I think it assists in keeping the system as simple as it can be. To this is added the factor of the *modality* of many Arabic poetic terms, which act within the system and therefore require complex directions instead of direct glosses to Western approximates. Supporting this reasoning is the differentiation between Western and Arabic, and to an extent Persian and Turkish which later adapted to the prestige poetic model of Xalîlian ‘*arûḍ*’ (Johanson 8), basis of rhythm - the Western accentual, the Arabic quantitative.

There are benefits of being able to determine the meter of a verse. The accuracy with which the poetry adheres to the prescribed meters and catalexes can give an indication of the provenance of an edition, in that if meter is satisfied the author has more credibility elsewhere in the work. Were an editor to copy down his memory of a verse or

try reconstructing it on a non-existent (on non-Xalilian) meter, this carelessness may creep like a *zahâf* into the rest of the work. Knowing the meter and its exact exceptions is also useful in analytical approaches to classical Arabic poetry and has implications as to the orality or reconstructedness of pre-Xalilian poetry. Not least is the aesthetic appreciation of the poetic art, which has probably been elusive to Western scholars. While it is one thing to understand the rules of prosody, it is another to understand why they were so important - why the Arabs and Arabic-speaking Muslims were so obsessive about the exhaustiveness of their works on prosody.

There are two vantages to the view of a verse: knowing the meter and wanting to arrive at the division of its feet and the acting irregularities; and not knowing the meter with the added question of whether or not the vowelling, and from there the symbolic notation, can be precisely defined. The second case is the more daunting (and much more common), because even if the vowelling is known with certainty it can still produce a situation as in

<i>Manzilatun şamma şadâhâ wa-ʿafat</i>	<i>ʿarsumuhâ ʿin suʿilat lam tujibî</i>
/o///o/o///o/o///o	/o///o/o///o/o///o

the *muzâḥaf* hexameter version of the Kâmil exhibiting the irregularity known as *xazl*, which is difficult to determine on the basis of the symbols (/o) alone. How is one to know whether the first foot is *fâʿilatun*, *fâʿilu*, *mustaʿilun*, *[]fâʿalatun* with the first *ḥarf*+short vowel elided, or, what it actually is according to the system, *muftaʿilun*? There are certain traits that can, at least, assure the reader that the line is written in accordance with Xalilian prosody.

This process makes use of the indices at the end of this section. The steps in summary are as follows.

1. Determine the vowelling of the verse and if possible two additional adjacent verses.

2. Having determined the exact vocalization, use the Xalilian moraic symbols “/” for *mutaḥarrik*-s and “o” for *sâkin*-s to write out the measure of the line.

3. Look for repeated rhythms, bearing in mind that among the eight standard feet are six composed of seven morae and two composed of five morae. Additionally, consider that the longest possible feet are nine morae and these occur at the end of a line, and the shortest possible feet are of two morae and occur at the end.

4. If there is an apparent repetition of a five- or seven-ḥarf pattern, tentatively divide the hemistichs according to the repetitions which will facilitate the process of determining what the feet are.

5. Taking the first nine ḥarf-s, determine all possible feet which could be in the initial position. Begin with the five- and seven-ḥarf possibilities which are more likely to occur. For this, use the “alphabetized” list of feet [figure 1], taking for the purposes of ordering “/” as “a” and “o” as b. For example, [/o/o/] could be *mafâ^ʿilun* with *kaff*, *mafâ^ʿalatun* with *naqs*, and *maf^ʿûlâtu* with *xabn*. This is if it is acting as a six-ḥarf foot. If, however, it is actually a foot composed of five ḥarf-s, then its potential feet on the pattern [/o/o/] are *fa^ʿûlun*; *mustaf^ʿilun* with *kabl*; *mafâ^ʿilun* with *ḥaḏf*; and *mafâ^ʿalatun* with *qatf*. Continue this process (which is less complicated than it may seem, though tedious) to determine all possible feet.

6. Beginning with the likeliest (i.e. the five- and seven-ḥarf possibilities which appear to be repeated), determine in which meters the foot occurs at the beginning. See **Figure 2**. For example, if [//o/o/] is under consideration as the first foot, then the possible meters must begin with *mafâ'îlun*, *mafâ'alatun*, and *maf'ûlâtu*; this narrows the possibilities down to Hajaz and Muḍâri' for *mafâ'îlun*; Wâfir for *mafâ'alatun*; and Muqtaḍab for *maf'ûlâtu*.

Likewise, if [//o/o] is under consideration, then look for meters beginning with *fa'îlun*, *mustafîlun*, *mafâ'îlun*, and *mafâ'alatun*.

7. Certain of the meters permit *ziḥâfât* where others do not; however, there is divergence of opinion among the metricians, as will be quickly noticed in listings of permissible variations: “Al-Xalil did sanction *ḥaḏf* and *qaṣr* in the *ʿarûḏ* of a [Mutaqârib] verse which is sound of *ḍarb*, while many refute this” is a typical such divergence. Therefore, since this approach is based on the work of al-Zamaxšarî and since there are differences between him and, say, al-Xalîl, al-Rabaʿî, al-Xaṭîb al-Ṭibrîzî, et cetera, the best approach would be to with caution *consider a given ziḥâf to be* (even remotely) *possible in the foot regardless of its position in the line*. To claim that only al-Zamaxšarî’s prescriptions should hold infallibly true for, say, poetry from the seventh century Hejaz or later or more geographically diverse poetry, would be to invite confusion.

That is to say that, in the above example, even if the foot *mustafîlun* is not listed as occurring with *kabl* (*makbûl*) in the beginning of a line, treat it as possible since a poet may not have been aware of al-Zamaxšarî’s saying. Step (7), then, is to view the lists [**figure 3**] of where exceptions as prescribed by al-Zamaxšarî occur in the meters and

check whether the one in question does indeed occur, not altogether discounting it if it does not. For example, in the Just Balance, of the two meters that begin with *mafâ'ilun* - Hajaz and Muḍārī^ṣ - only the former is given as starting with the *ziḥâf* known as *kaff* (which is the elision of the seventh *sâkin* ḥarf). This fact will weigh the balance in favor of the Hajaz, but should not be used to summarily outrule the Muḍārī^ṣ. However, since al-Zamaxšarī's is by no means an innovative work on *ʿarûḍ* theory, it may be safely believed that his listed *ziḥâf*-s are representative of the tradition. Much comparative work is necessary between metricians, and in the analysis of poems united in time and geography, to determine actual usage.

8. To be sure, check the *watad-sabab* composition of the foot to make sure that a given *ziḥâf* indeed can act upon it. For example, *mustaf'ilun* is composed of two light *sabab*-s and a *watad majmûʿ*; therefore *ṭayy* (elision of the *sâkin* from the second *sabab*) is possible since a) there are two *sabab*-s and b) the second one is light and therefore has a *sâkin* as its second element which can be deleted. View **figure 4** for the list of the composition of the feet.

9. Having narrowed the scope of possibilities, proceed to check the remainder of the line against verses which begin with the identified feet. Additionally, look to the main section for the verse in the body of *the Just Balance* to see further variations, including instantiations of the verse with reduced feet (e.g. hexameter to quadrameter).

In summary, the steps are to find the rhythm, look for repetition, determine a possible initial foot and its *ziḥâf* if any [**figure 1**], find which meters begin with that foot (and *ziḥâf* if applicable) [**figure 2**], determine if the suspected *ziḥâf*-s are possible according to the position [**figure 3**], check the *ziḥâf*-s against the feet's construction

[figure 4], see if the meter the line appears to be has a form according to al-Zamaxšarî with that number of feet [figure 3], and check to make sure the rest of the feet fit into an accepted pattern.

Going back to our line in question.

<i>Manzilatun šamma šadâhâ wa-ʿafat</i>	<i>ʿarsumuhâ ʿin suʿilat lam tujibî</i>
/o///o/o///o/o///o	/o///o/o///o/o///o

First, the two hemistichs are the same in their pattern, which demonstrates the author’s or editor’s or copyist’s knowledge of and adherence to a formal system. Second, identical groupings can be discerned: the repetition of the pattern /o///o. The “alphabetic” list of feet and their derivatives is useful in this, which lists all the feet by their symbolic representations, treating “/” as the letter “a” and “o” as the letter “b.” Thus *mafâʿilun* //o/o/o *mustafîlun* /o/o//o *faʿûlun* //o/o would be ordered *faʿûlun*, *mafâʿilun*, *mustafîlun* (aabab, aababab, ababaab). Checking this pattern against a list of possible feet will show that:

1. *mustafîlun* with *ṭayy* (the elision of the *sâkin* from the second *sabab*), which becomes *muftaʿilun* according to rules of pronunciation (the changes occur on the foot, or *tafʿîla(t)*, and then the pronunciation of the *tafʿîla(t)* is changed, keeping the rhythm exactly the same, merely for the facilitation of pronunciation. Thus *mustafîlun* minus the *sâkin* of the second *sabab* becomes *mustaʿilun* [/o,/,,//o] which is pronounced as *muftaʿilun* [/o,/,,//o], which is identical in meter).

2. *mafâ^ʿalatun* with *ʿadb* (the sound application of *xarm* which is the elision of the first *mutaḥarrak* in the *watad majmû^ʿ*), which also becomes *mufta^ʿilun* according to rules of pronunciation.

3. *mutafâ^ʿilun* with *xazl*, becoming, as well, *mufta^ʿilun*.

are its potential roots.

Having found that the pattern /o///o is, in all cases, *mufta^ʿilun*, the next step is to find where this foot can occur, which entails finding all meters where /o///o is repeated six times. For this the charts showing which feet begin which meters and which meters contain which feet are helpful.

The *muzâḥaf* hexameter Rajaz exhibiting *ṭayy* is one option. The other is the *muzâḥaf* hexameter Kâmil exhibiting *xazl*. Both are identical in meter:

/o///o, /o///o, /o///o

/o///o, /o///o, /o///o - Rajaz/hex/muz./ṭayy

/o///o, /o///o, /o///o

/o///o, /o///o, /o///o - Kâmil/hex/muz./xazl

At this point, two metrical patterns have been fulfilled. The environment must then be assessed, this time with a much narrower scope. Unfortunately for this line, the author is unknown (to the editor of my edition of *al-qisṭâs*), so the verse appears to be an orphan. Either choice is possible.

1. look for the options for the first foot, considering that there is no foot shorter than two symbols (*fa^ʿ*, /o) and no foot longer than nine (*mutafâ^ʿilâtun*, ///o//o/o), as well as whether there appears to be repetition of a pattern later in the line.

2. look for meters that can start with that foot.

3. determine if the pattern does repeat elsewhere in the line.

4. determine in which meters the foot can appear in those positions.

Although ambiguous as to which of two meters, the example given is possibly an easier one to determine than others, since the repetition of the foot can be seen somewhat readily. Further examples will further demonstrate how this method may be used successfully.

النَّشْرُ مِسْكٌ، وَالْوُجُوهُ دَنَا	نِيرٌ، وَأَطْرَافُ الْأَكْفِ عَنَمٌ
<i>ʿan-našru miskun wa-l-wujûhu danâ-</i>	<i>-nîrun wa-ʿaṭrâfu -l-ʿakaffi ʿanam</i>
/o/o//o/o/o//o//o	/o/o//o/o/o//o//o

Firstly, the lines are identical in measure. Secondly, a clear repetition can be seen: /o/o//o twice at the beginning of both hemistichs. Now determine all possible feet, starting with the seven- and five-ḥarf feet and working out, by comparing the scansion against the list. The potential feet are:

/o/o//o	<i>mustafʿilun; mutafâʿilun ʿiḍmâr</i>
/o/o/	<i>mafaa3iilun xarb; mafâʿalatun ʿaqṣ</i>
/o/o	<i>faʿûlun palm; fâʿilun qaṭʿ; fâʿilâtun batr; mutafâʿilun ḥaḍaḍ+ʿiḍmâr</i>
/o	<i>faʿûlun batr</i>
/o/o//o/o	<i>mutafâʿilun tarfil+ʿiḍmâr</i>

The repeated part matches nicely with the first choice, which could be straight *mustafʿilun* or an instance of *mutafâʿilun* exhibiting *ʿiḍmâr*. First check if we can tentatively rule out this second option by finding whether al-Zamaxšarî allows this foot to begin a verse.

Indeed, he does give a line of the Kamil in its *muzâḥaf* hexameter form which has, instead of the normal *mutafâʿilun*, each foot as *mustafʿilun*. There is no

//o/o/: *mafâ'ilun* with *kaff*; *mafâ'alatun* with *naqṣ*; *maf'ûlâtu* with *xabn*

Let us first investigate whether it could be *mafâ'alatun* that begins the line. The likelihood of this foot is based on the fact that after //o/o comes the pattern of *mafâ'alatun* [//o///o] especially when seen in the context of the following verses. This foot would have to undergo the change of *qatf* which, while it is a possible variation of the foot, does not make sense when compared to the following tables. The meter, beginning with *mafâ'alatun*, would have to be the Wâfir, and would then be *mafâ'alaun mafâ'alatun fa'ulun*. The last foot here is *fâ'ilun*, which is not a possible variation of *fa'ûlun*. Therefore we must look elsewhere.

For the measure //o/o, the Ṭawîl can be ruled out because it is too long; the Basît can be tentatively ruled out because the concurrence of *xabn* and *ṭayy* is only permitted by al-Zamaxṣarî in the *arûd* and *ḍarb*; *mafâ'ilun* can be ruled out because it begins only two (Hajaz and Muḍâriʿ) quadrameter meters, whereas the one in question is quadrameter.

Going back to *fa'ûlun* as a possible first foot, looking at figure 2 it can be seen that the Mutaqârib also begins with this foot, and is an octameter straight repetition of *fa'ûlun*. We have then merely to check that the variations of each one match permissible variations of both the foot and meter. The variations that occur in this nine-line sample are [//o/], [//o], [o/o], which, respectively, demonstrate *fa'ûlun* with the changes of *qabḍ*, *ḥaḍf*, and *palm*. This *qaṣida(t)* has therefore been determined to be of the Mutaqârib meter.

تَنْكَبْنِي مَعَ هَذِي النَكْبِ وَأَنْتَ الْعَطُوفُ، وَأَنْتَ الْحَدْبُ	وَمَا بَالُ كُتُبِكَ قَدْ أَصْبَحَتْ وَأَنْتَ الْكَرِيمُ، وَأَنْتَ الْحَلِيمُ
--	--

و تنزلني بالجناب الخصب وتكشف عن ناظري الكرب ر لي بل لقومك بل للعرب وعز يشاد، ونعمي ثرب ولكن خلصت خلوص الذهب ل مولى به نلت أعلى الرتب	و مازلت تسبقني بالجميل وتدفع عن حوزتي الخطوب و إنك للجبل المشمخ على تستفاد، ومال يفاد، و ما غض مني هذا الإسار ففيم يقر عني بالخم
<i>Wa-mâ bâlu kutbika qad 'aṣḥaḥat</i> //o/o, //o/, //o/o, //o	<i>tanakkabunî ma'a hâḍi -n-nukab</i> //o/, //o/, //o/o, //o
<i>Wa-ʔanta -l-karîmu wa-ʔanta -l-ḥalîmû</i> //o/o, //o/, //o/o, //o/o	<i>wa-ʔanta -l-ʿatîfu wa-ʔanta -l-ḥadîb</i> //o/o, //o/, //o/o, //o
<i>Wa-mâ zilta tusabbaqunî bi-l-jamîlî</i> //o/o, //o/, //o/o, //o/o	<i>wa-tanzalnaî bil-janâbi -l-xaṣab</i> //o/, //o/o, //o/o, //o
<i>Wa-tadfa'u 'an ḥawzati -l-xuṭûba</i> //o/, //o/o, //o/, /o/o	<i>wa-takšifu 'an nâzirayya -l-kurab</i> //o/, //o/o, //o/o, //o
<i>Wa-ʔinnaka la-l-jabalu -l-mišmaxir-</i> //o/, //o/, //o/o, //o	<i>-ru lî bal li-qawmika bal li-l-ʿarab</i> //o/o, //o/, //o/o, //o
<i>'ulan tastafâdu wa-mâlun yufâdû</i> //o/o, //o/, //o/o, //o/o	<i>wa-ʿizzun yuṣâdu wa-naʿmâ turab</i> //o/o, //o/, //o/o, //o
<i>Wa-mâ gādḍa minya haḍa -l-ʔisârû</i> //o/o, //o/, //o/, /o/o	<i>walâkin xalaṣtu xulûṣa -ḍ-ḍahab</i> //o/o, //o/, //o/o, //o
<i>Fa-fîma yuqarra'unî bi-l-xumû-</i> //o/o, //o/, //o/o, //o	<i>-li mawlan bihi niltu 'a'la -r-ratab</i> //o/o, //o/o, //o/, o/o

Some Problems Encountered in Systematic Analysis of Verse

Having investigated three samples of verse making use of the tables given at the end, the advantages as well as the disadvantages have become clearer. It is an ungainly system and requires possibly too much page-flipping to be as aerodynamic

as would be preferable, but the complexities of *‘arûḏ* seem to necessitate this for those who do not have an ear attuned to the rhythms of the meters and their common variations.

In the listing of which feet occur in which positions, the case of the first foot of the *muqtaḏab* meter demonstrates the problem of finding the original measure of the verse being used. For *muqtaḏab*, the original pattern is *maf‘ûlâtu mustaf‘ilun* for both hemistichs according to the circle which generates it (the Muqtaḏab). The problem presented is therefore whether to treat the theoretical foot generated by the circle as the base upon which the changes occur (as al-Zamaxšarî does) when determining its meter, or to treat as the base pattern the standard form of the meter in practice, i.e. already representing the changes that effect it. The best option seems to be the former, as this is a very technically theoretical system and the seemingly mathematical “functions” that take place should have a base unchanged form as a point of reference. Therefore, although this form does not occur, the base of Muqtaḏab is given as *maf‘ûlâtu mustaf‘ilu* instead of the observed *muf‘alâtu mufta‘ilun*.

Figure 1.

The following is a list of every possible foot measure given in the Just Balance. Though there are certainly other feet in occurrence elsewhere in *‘arûḏ* - based poetry, this section is confined to al-Zamaxšarî’s work and requires comparison to other metricians as well as diverse corpora of poetry to which al-

Xalîl's rules apply. The organization of this list simply treats each foot as a 'dictionary entry,' assigning alphabetic values of 'a' and 'b' to the ḥarf-signs 'ʾ' and 'o' respectively. Thus *mustafîlun* would be /o/o/o ababaab and would come alphabetically after *faʿûlun* //o/o aabab.

///o	<i>mustafîlun tayy</i>
///oo	<i>mustafîlun ʾiðala(t)+xabn+tayy</i>
///o	<i>fâʿilun xabn; fâʿilâtun ḥaḏf+xabn; mutafâʿilun ḥaḏaḏ</i>
///o/	<i>fâʿilâtun šakl; mafʿûlâtun xabl</i>
///o//o	<i>mutafâʿilun</i>
///o//o/o	<i>mutafâʿilun tarfil</i>
///o//oo	<i>mutafâʿilun ʾaḏâla(t)</i>
///o/o	<i>fâʿilâtun xabn; mutafâʿilun qaṭʿ</i>
///o/oo	<i>fâʿilâtun tasbîg+xabn</i>
///oo	<i>fâʿilâtun qaṣr+xabn</i>
//o	<i>faʿûlun ḥaḏf</i>
//o/	<i>faʿûlun qabḏ</i>
//o//	<i>mustafîlun kaff</i>
//o///o	<i>mafâʿalatun</i>
//o//o	<i>mafâʿilun qabḏ; mafâʿalatun ʿaql; mutafâʿilun waqṣ</i>
//o//o/o	<i>mutafâʿilun tarfil+waqṣ</i>
//o//oo	<i>mustafîlun ʾiðâla(t)+xabn; mutafâʿilun ʾiðâla(t)+waqṣ</i>
//o/o	<i>faʿûlun; mustafîlun kabl; mafâʿilun ḥaḏf; mafâʿalatun qaṭf</i>

//o/o/	mafâ'ilun kaff; mafâ'alatun naqs; maf'ûlâtu xabn
//o/o/o	mafâ'ilun; mafâ'alatun 'asb
//o/oo	mafaa3iilun qaşr
//oo	fa'ûlun qaşr
/o	fa'ûlun batr
/o/	fa'ûlun parm
/o///o	mafâ'alatun 'aqb; mutafâ'ilun xazl
/o///o/o	mutafâ'ilun tarfil+xazl
/o///oo	mutafâ'ilun 'iðâla(t)+xazl; mustaf'ilun 'iðâla(t)+tayy
/o/o	fâ'ilun; mafaa3iilun şatr; fâ'ilâtun haðf
/o/o/	fâ'ilâtun kaff; maf'ûlâtu tayy
/o/o/o	fâ'ilâtun
/o/o/oo	fâ'ilâtun tasbîğ
/o/oo	fâ'ilâtun qaşr
/o/o/o	fâ'ilâtun
/o/o	fa'ûlun palm; fâ'ilun qat'; fâ'ilâtun batr; mutafâ'ilun haðað+'iðmâr
/o/o/	mafâ'ilun xarb; mafâ'alatun 'aqş
/o/o//	mustaf'ilun xabl
/o/o//o	mustaf'ilun; mutafâ'ilun 'iðmâr
/o/o/o	mustaf'ilun qat'; mafâ'ilun xarm; fâ'ilâtun taş'îp; mafâ'alatun jamam; mutafâ'ilun qat'+ 'iðmâr
/o/o/o/	maf'ûlâtu
/o/o/oo	maf'ûlâtu waqf
/o/o//o/o	mutafâ'ilun tarfil+'iðmâr

/o/o//oo *mustaf^ʕilun ʔidhala(t); mutafâ^ʕilun ʔiðâla(t)+ʔiɖmâr*
 /o///o *mustaf^ʕilun xabn*

Figure 2.

a. fa^ʕûlun

b. fâ^ʕilun

c. mustaf^ʕilun

d. mafâ^ʕîlun

e. fâ^ʕilâtun

f. mafâ^ʕalatun

g. mutafâ^ʕilun

h. maf^ʕûlâtu

tawîl:	ADAD	ADAD
madîd:	EBE	EBE
basîṭ	CBCB	CBCB
wâfir:	FFA	FFA
kâmil:	GGG	GGG
hazaj:	DD	DD
rajaz:	CCC	CCC
ramal:	EEE	EEE
sarî ^ʕ	CCB	CCB
munsariḥ	CHC	CHC

xafîf	EBE	EBE
muḍâriʿ:	DE	DE
muqtaḍab:	HC	HC* (<i>muḥʿalâtu muḥtaʿilun</i>)
mujtapp:	CE	CE
mutaqârib:	AAAA	AAAA
mutadârak:	BBBB	BBBB

1. Faʿûlun

- A. Repeated: Mutaqârib.
- B. Begins: Ṭawîl, Mutaqârib.
- C. Appears in: Wâfir.

2. Fâʿîlun

- A. Repeated: Mutadârak.
- B. Begins: x
- C. Appears in: Madîd, Basîṭ, Sarîʿ, Xafîf

3. Mustafîlun

- A. Repeated: Rajaz.
- B. Begins: Basîṭ, Sarîʿ, Munsariḥ, Mujtapp.
- C. Appears in: Xafîf, Muqtaḍab.

4. Mafâʿîlun

- A. Repeated: Hazaj
- B. Begins: Muḍâriʿ (theor.)
- C. Appears: Ṭawîl

5. Fâ'ilâtun

- | | |
|----------------|--|
| A. Repeated: | Ramal |
| B. Begins: | Madîd, Ramal, Xafîf |
| C. Appears in: | Madîd, Ramal, Xafîf, Muḍâri ^ç , Mujtapp |

6. Mafâ'alatun

- | | |
|--------------|-------------------------|
| A. Repeated: | x |
| B. Begins: | Wâfir (<i>majzû'</i>) |
| C. Appears: | Wâfir |

7. Mutaḫâ'ilun

- | | |
|----------------|--------|
| A. Repeated: | Kâmil. |
| B. Begins: | Kâmil. |
| C. Appears in: | Kâmil. |

5. Maḫûlâtun

- | | |
|----------------|------------------------------|
| A. Repeated: | x |
| B. Begins: | Muqtaḍab |
| C. Appears in: | Sarî ^ç , Munsariḥ |

Figure 3.

In the lists that follow, the abbreviations represent: H= *ḥašw*; A= *'arûḍ*; D=*ḍarb*; I=*'ibtidâ'*; S=*şadr*. A number "6" indicates the hexameter form of a meter; likewise "4" for quadrameter, "2" for bimeter, "š" for *maš'ûr*, "N" for *manhûk*

(being that only one third of the feet are kept), “M” for *muzâḥaf*. “D/A” is used for a *maṣraʿ* or lone hemistich, in which the *ʿarûḍ* and *ḍarb* are the same foot. The numbers and indications as to *majzûʿ*, *mašṭûr* and *manhûk* after the name of the meter indicate the numbers of feet al-Zamaxṣarî gives as occurrences of the meter.

Ṭawîl.	8
Qabḍ:	H, A, D
Ḥaḏf:	A (rare), D
Kaff + palm:	H
Ṣarm:	H(I?)
Ṣalm:	H(I?)
Madîd.	6, 4
Ḥaḏf:	A, D
Batr:	D
Xabn + Ḥaḏf:	A
Xabn:	H, A, D
Kaff:	I, A
Šakl:	I, A
Basîṭ.	8, 6
Xabn:	H, A, D
Qaṭʿ:	D
Ṭayy:	H, A, D
Xabl:	H, A, D
ʾiḏâla(t):	D (6)
Xabn + Qaṭʿ:	A, D
Xabn + ʾiḏâla(t):	D
Ṭayy + ʾiḏâla(t):	D
ʾiḏâla(t) + Xabl:	D
Wâfir.	6, 4
Qaṭʿ:	A, D
ʿaṣb:	H, D(4), D(4M), A(4M)
Naqṣ:	H
ʿaql:	H
ʿaḍb:	H
Qaṣm:	H
Jamam:	H
ʿaqṣ:	H

Kâmil.	6, 4
Qaṭʿ:	D
Ḥaḏaḏ + ʾiḏmâr:	D
Ḥaḏaḏ:	A, D
ʾiḏâla(t):	D (not permitted by al-Xalîl)
Tarfîl:	D (not permitted by al-Xalîl), D(4)
ʾiḏâla(t):	D(4)
ʾiḏmâr:	H(M), A(M), D(M), D(4)
Qaṭʿ + ʾiḏmâr:	D(M), D(4)
Waqṣ:	H(M), A(M), D(M), D(4,M)
Xazl:	H(M), A(M), D(M), D(4,M)
Waqṣ + ʾiḏâla(t):	D(4)
ʾiḏmâr + Tarfîl:	D(4)
Xazl + ʾiḏâla(t):	D(4)
Waqṣ + Tarfîl:	D(4)
Hazaj.	<i>Majzûʿ</i>
Ḥaḏf:	D
Qabḍ:	H
Kaff:	H, A
Xarm:	H
Šatr:	H
Xarb:	H
Rajaz.	6, 4, <i>manhûk</i> , <i>mašʿûr</i>
Qaṭʿ:	D, I(Š), D/A(Š)
Xabn:	H, A, D, H(Š), A/D(N)
Ṭayy:	H, A, D
Xabl:	H, A, D
Xabn + Qaṭʿ:	A/D(Š)
Ramal.	6, 4
Ḥaḏf:	A, D
Qaṣr:	D
Xabn:	H, A, D
Kaff:	H, A, D(4)
Xabn + Qaṣr:	D
Tasbîğ:	D(4)
Xabn + Tasbîğ:	D(4)
Sarīʿ.	6, <i>mašʿûr</i>
Ṭayy + Kasf:	A
Ṭayy + Waqf:	D
Kasf + Ṭayy:	A, D
Šalm:	A, D
Xabl + Kasf:	A, D

Xabn:	H
Ṭayy:	H
Xabl:	H
Waqf:	A/D(Š)
Kasf:	A/D(Š)
Kasf + Xabn:	A/D(Š)
Munsariḥ.	6, 2
Ṭayy:	H, A, D
Xabn:	H, A, A/D(2)
Xabl:	H
Waqf:	A/D(2)
Kasf:	A/D(2)
Xaffif.	6, 4
Tašʿîp:	D
Ḥaḏf:	D, A
Xabn:	H, A, D
Kaff:	H, A, D
Šakl:	H
Xabn + Ḥaḏf:	A, D
Xabn + Qatʿ:	H(4,M), A(4,M), D(4,M)
Muḏâriʿ.	Majzûʿ
Qabḏ:	S, I
Kaff:	A
Šatr:	S
Xarb:	H
Muqtaḏab.	Majzûʿ
Ṭayy:	A, D (forming the standard feet of this meter from the circle)
Xabn:	A
Mujtapp.	Majzûʿ
Xabn:	H, A, D
Kaff:	H, A
Šakl:	H
Mutaqârib,	8, 6
Qaşr	A, D
Ḥaḏf:	A, D
Batr	D
Ḥaḏf + Qaşr:	A
Ṣalm:	S
Qabḏ:	H(M), A(M), D(M)\

Rakḍ	8
(aka Mutadârak, Muxtara ^ṣ , Muḥdap, Muntasaq, Tansîq, Xabab)	
Xabn:	H, A, D
Qaṭ ^ṣ :	H, A, D

Figure 4.

5 (those feet composed of 5 ḥarf-s)

Fa^ṣûlun = *watad majmû^ṣ* + *sabab xafîf* [/o.../o]

Fâ^ṣilun = *sabab xafîf* + *watad majmû^ṣ* [/o.../o]

7 (those feet composed of 7 ḥarf-s)

Mustaf^ṣilun = *sabab xafîf* + *sabab xafîf* + *watad majmû^ṣ* [/o.../o.../o]

Mafâ^ṣilun = *watad majmû^ṣ* + *sabab xafîf* + *sabab xafîf* [/o.../o.../o]

Fâ^ṣilâtun = *sabab xafîf* + *watad majmû^ṣ* + *sabab xafîf* [/o.../o.../o]

Mufâ^ṣalatun = *watad majmû^ṣ* + *sabab paqîl* + *sabab xafîf* [/o...//.../o]

Mutafâ^ṣilun = *sabab paqîl* + *sabab xafîf* + *watad majmû^ṣ* [/l.../o.../o]

Maf^ṣûlâtu = *sabab xafîf* + *sabab xafîf* + *watad mafrûq* [/o.../o.../o/]

In the Name of Allah, the Compassionate, the Merciful

The scholar and ascetic Imam Faxr Xwarazm abu al-Qâsim Maḥmûdu -bnu ṣumari -z-Zamaxšarî said : I ask God who acts equitably in the judgement of his justice, who compared equitably the instruments for weighing the measures of his appropriation and exposition against each other, and who called in his book for woe upon those who are parsimonious in their measures, and who aroused in his slaves an aversion to exorbitance and insufficiency in prices, and forbid to them that which exceeds the proper bounds and depreciation of prices, to convey to me equitably whatever he furnishes and pronounces, and in a moderate course in what he brings and leaves behind; he leads me by the hand to the judgment of matters with the scale of wisdom, and is surely the clement reckoner, and the Rectified Scale, until I be among the steadfast with him unto truth, and those traveling by righteous action toward him; and I praise him and pray for Muhammad, the goodness of his creation, and for his family.

Afterward [he continued]: The species of the literary sciences are reckoned as twelve:

1. The science of language
2. The science of foundational morphology
3. The science of etymology
4. The science of grammatical inflection
5. The science of word meanings
6. The science of rhetoric
7. The science of metrics

8. The science of rhyme
9. The composition of prose
10. Composition (*qarḍ*) of poetry
11. The art of writing
12. The science of lecturing

To my knowledge, no echo is heard of these categories, neither is any vestige of them made visible to the eye of the people of our country, nor to the denizens of our residences. Were it not that the main body of the language remained in this way - neglected, not bearing the stamp of fulfillment, and naked, not clothed in the fulfillment of scientific study.

Until Allah ordained to the blind man that his fog should lift, or to the ignorant that his mists should disperse in the auspices of his guidance, our master and *mawlana* the reverent elder and the most glorious Imam, Peerless in his Epoch, pride of the Arabs and Ajamis, beauty of all times – may glorified Allah make permanent his family, by prolonging his time on Earth and maintaining his high standing. It is no crime that he opened the doors to these moral excellences and lifted the barriers around those souls. Comprehending and firm in certainty, guided aright, wealthy and exalted, until the paths are made clear and the roads are made straight, the very foundations of literature were shaken and the plaits of excellence were let down, betraying therewith traditions retained from the *musnads* whose records were never effaced and whose description will

not disappear. And when a letter from the enumerated types is pronounced in our speech, then it is a collection from that treasure trove and an endeavor from that outlet.

It became clear to me, through the blessing of being admitted to his presence and the benefits of being enlightened at the threshold of his gate that the path through the doors of the science of *‘arûḍ* is a virgin one, not having been trodden by anyone before me. I have busied myself with paring down this copy of it to his high council to honor its status and magnify its position, by stretching out his hand to it, and casting his eye upon it. Its existence is still an object of curiosity because of the virtues ranged throughout it, and a metropolis to the sciences and literatures that emigrate to it.

I offer it forward; before me is the treatment of the subject with which I am concerned.

The Framework/Foundation of Arabic Poetry on Meters Invented Apart from the *buhûr* of Arabic Poetry

Among some, this [divergence from the Arabic meters] does not detract from its being considered poetry. Some, however, reject this, claiming that nothing is poetry until it corresponds to one of the meters. The first school defends the belief that the delineation of poetry is:

“metered, rhymed enunciations indicating meaning.”

This consists of four parameters: pronunciation, meaning, meter, and rhyme.

Pronunciation, in itself, is that in which the difference between Arabs and Ajamis is made manifest; for the Arab brings with him that which is truly Arab, as does the Ajami bring the true representation of his culture.

As for the three others, they are matters regarding which all peoples without exception are on an equal playing field. Notice that we, if we were to compose a *qaṣīda(t)* on a rhyme with which not one Arab poet had betaken himself that it would be permissible, there being no contention against it. Similarly, if we invented a meaning that had not been arrived at before us, we would deserve no fault in that. It is, on the contrary, considered among the group of virtuous characteristics. The reason for this is that all peoples to the last cohere in terms of meaning, rhyme, and the fascination with them such that no one nation has specialization in these aspects over another.

Likewise, all groups are equal in their knowledge of meter their and familiarity with it. Were we to weigh the two things against each other, no one would have superiority over the other. This makes them equivalent, like the two trays of a scale.

Again, this practice of categorization in *ʿarûḍ* is that of the members of this particular school of thought. It is not the intention of those who maintain this to delimit the meters which, if a poem were composed upon a meter other than those delimited, determine whether or not a verse can be deemed ‘Arabic poetry.’

Whatever is attributable to the reports regarding meter is restricted to these sixteen metres, and not to exceed them. The intention is, in this case, to delimit the meters in which the Arabs composed their poems. Trespassing that which they have pronounced is not forbidden, with respect to what has already been mentioned.

In essence, the composer of Arabic poetry – inasmuch as it is Arabic – for whatever he lacks in terms of that by which the rest of the Arabs' speech is made to be considered Arabic, is nothing more than his pronunciation or accent. For it is they who are the specialists therein, and it must be received from those who went before them.

However, as for the rest of its sister sciences, they are not attributed specifically to either Arabs or Ajams; only Allah knows what is best.

The Edifices of Poetry

I am aware of two components in the foundation of the structure of poetry:

One of which is compounds of two [types] of ḥarf-s:

- a. As for that which is composed of a *mutaḥarrak* [i.e. a consonant followed by a vowel] and a *sâkin* [i.e. a consonant with no following vowel]; this type [of compound] is called the **sabab xafîf** or like the */lun/* in *fa'ûlun* [*lu + n*].
- b. And the one composed of two *mutaḥarrak* letters is called the **sabab baqîl**, that is, of which an example is the */ʿala/* in *mufaʿalatun*.

The second is compounds of three letters:

- a. Two *mutaḥarrak*-s followed by a *sa:kin* is known as **watad majmûʿ**; for instance the */ʿilun/* in *fâʿilun*.
- b. Two *mutaḥarrak*-s with a *sâkin* in between is called **watad mafrûq**, like the */lâtul/* in *mafrûlâtun*.

If two *sabab*-s are joined, the heavy one of them preceding the light, it is known as *al-fâşila(t) al-şuğră* (the lesser interval). /mutafâ/ in *mutafâ'ilun* is an example of this.

The case in which *a(s)-sababu -p-ḥaqîlu* is in connection with *al-watadu -l-majmû'u*, with the *sabab* preceding the *watad*, is known as *al-fâşila(t)u -l-kubră* [the greater interval], as in /fa'alatun/ [sabab= fa'a watad= latun].

Some call the first *fâşila(t)* and the second *fâḍila(t)* with the dotted letter *ḍâḍ*.

<u>The <i>sabab</i></u>		<u>The <i>watad</i></u>	
<u>Light</u> <i>mutaḥarrak</i> and <i>sâkin</i> ; the /lun/ in <i>fa'ûlun</i> [o]	<u>Heavy</u> Two <i>mutaḥarrak</i> -s; the /'ala/ in <i>mafâ'alatun</i> [//]	<u><i>majmû'</i></u> Two <i>mutaḥarrak</i> -s and a <i>sâkin</i> ; the /'ilun/ in <i>fâ'ilun</i> [//o]	<u><i>mafrûq</i></u> Two <i>mutaḥarrak</i> -s with a <i>sâkin</i> in between; the /lâtu/ in <i>maf'ûlâtu</i> [o/]
<u>The <i>fâşila(t)</i></u>			
<u>Lesser</u> Three <i>mutaḥarrak</i> -s and a <i>sâkin</i> ; the /mutafâ/ in <i>mutafâ'ilun</i> [//.../o]		<u>Greater</u> Four <i>mutaḥarrak</i> -s and a <i>sâkin</i> ; <i>fa'alatun</i> [//.../o]	

The Feet of a Verse

are

fa'ûlun , *fâ'ilun* , *mustaf'ilun* , *fâ'ilâtun* , *mafâ'ilun* , *mafâ'alatun* , *mutafâ'ilun* , *maf'ûlâtu*

Two of them are penta-elemental, and six are hepta-elemental.

One of the penta-elementals is a compound of a *watad majmûʿ* followed by a *sabab xafif*, and is:

faʿûlun [/o.../o]

And the second is the opposite; by which I mean its *sabab* precedes its *watad*, and is:

fâʿilun [/o.../o]

It must be apparent that if *faʿûlun* were inverted and you said *lun faʿû* instead, it would be in the same measure as *fâʿilun*.

Similarly, if *fâʿilun* were inverted and you said *ʿilun fâ* it would have the same measure as *faʿûlun*.

The hepta-elemental measure patterns are of three types:

First, there is that which is a compound of two *sabab*-s *xafif* and a *watad majmûʿ*, and it is of three parts:

One of them has its two *sabab*-s preceding a *watad majmûʿ* [/o.../o.../o], and is *mustafʿilun*.

A second is the opposite. I mean, its *watad* precedes its two *sabab*-s [/o.../o.../o]; it is *mafâʿilun*.

Do you not see that if you were to say: “*ʿilun mafâ*” it would be of the same measure as *mustafʿilun*?

In the same way, if you said: “*ʿilun mustafʿ*” it would have the same measure as *mafâʿilun*?

The third is two *sabab*-s on either side of its *watad* [/o.../o.../o]. It is *fâʿilâtun*.

There are also those composed of one of both kinds of *sabab* – the light and the heavy - what they call *al-fâṣila(t)* - and of a *watad majmûʿ* and is of two parts:

One of which has its *watad* preceding its *fâṣila(t)* [/o...//o], and is *mufâʿalatun* [/o...//o].

And the second is the opposite. I mean that its *fâṣila(t)* sits preceding its *watad*. It is *mutafâʿilun* [///o...//o].

Do you not see that if you inverted “*ilun*” and “*mutafâ*” it would measure as *mufâʿalatun*?

Also, that if you said “*ʿalatun mufâ*,” it would scan as *mutafâʿilun*?

There is that composed of two *sabab*-s *xaṭīf* and a *watad mafrûq*, which alone is *mafʿûlâtun* [/o.../o.../o/].

These are the origins upon which every last one of the meters of the Arabs are built. There is no deviation from them, though each one of them has branches forming subdivisions of it.

—*faʿûlun*—

has six derivatives:

faʿûlu , *faʿûl* , *faʿlun* , *faʿlu* , *faʿul* , *faʿ*.

The first: the *maqḥûḍ*

The *qabḍ* being the elision of the fifth *sâkin*.

The second: the *maqṣûr*

The *qaşr* being the elision of the final unvowelled consonant in the *sabab* and the removal of the vowel on the preceding consonant.

The third: the *aplam*

The *palm* being that a sound application of *xarm*.

The *xarm*: is such that the first part of the *watad majmûʿ* is elided in the beginning of a sound hemistich.

Whereas the *sâlim* denotes the part that has no *zahâf* [catalexis; any irregular change in meter], and is thus: *ʿûlun*, and is traceable back to *faʿlun*.

The fourth: the *apram*

The *parm* being when it is acted upon by *xarm* while in a *maqbul* state, becoming *ʿûlu*, which goes back to *faʿlu*.

The fifth: the *maḥḍûf*

The *ḥaḍf* being the elision of the *sabab* from the end part, becoming *faʿu* and in turn *faʿal*.

And the sixth: the *abtar*

In which the *batr* is the combination of both *ḥaḍf* and *qaṭʿ* acting upon the metrical unit. The *qaṭʿ* in the *watad* is similar to the *qaşr* in the *sabab*.

—*fâʿilun*—

This one has two derivatives:

faʿilun , *faʿlun*.

The first: the *maxbûn*

The *xabn* being that the second part of its *sabab* is dropped.

The second: the *maqṭûʿ*

It becomes *fâʿil* and is brought back to be *faʿlun*.

—*mustafʿilun*—

This foot has eleven derivatives:

mufâʿilun , *muftaʿilun* , *faʿilatun* , *mustafʿilun* , *mufâʿilu* , *mafʿûlun* , *faʿûlan* , *mustafʿilân* ,
mufâʿilân , *muftaʿilân* , *faʿilatân*.

The first: the *maxbûn*

We noticed previously the *xabn* become *mutafʿilun* and be traced back to *mafâʿilun*.

The second: the *maṭwîy* (folded up, infolded)

The *ṭayy* (concealment, hiding) being the dropping the *sâkin* from the second of its *sabab*-s, which is the letter *fâʿ*, becoming *mustaʿilun*.

The third: the *maxbûl*

The *xabl* being that the *xabn* and the *ṭayy* combine to act upon it, changing it to *mutaʿilun* [///o] which is traceable back to *faʿilatun* [///o].

The fourth: the *makfûf*

The *kaff* being the dropping of the seventh degree, and that is if it is a vowelless consonant (*sâkin*).

The fifth: the *maškûl*

The *šakl* being that both the *xabn* and the *kaff* combine to act upon it, so that it becomes *mutafʿilu* [//o//] which can be brought back to *mufâʿilu* [//o//].

The sixth: the *maqṭûʿ*

Becomes *mutaḥḥil* [/o/o/o], which goes back to *maḥḥulun* [/o/o/o].

The seventh: the *makbûl* which is:

The *maxbûn maqḥûḥ*:

Becoming *mutaḥḥil* [/o/o/o] going back to *faḥḥulun* [/o/o/o].

The eighth: the *muḍâl*

The *aḍâla(t)* being that a vowelless consonant is added in place of the stripping caused by the *xabn*. The *muḥarrâ* is the nickname given to the part which is free of augmentation.

The ninth: the *muḍâl maxbûn*

Becomes *mutaḥḥilân* [/o/o/oo] and goes back to *fâḥilân* [/o/oo].

The tenth: the *muḍâl maḥwîy*

Becomes *mutaḥḥilân* [/o/oo] which goes back to *muḥḥilân* [/o/oo].

The eleventh: the *muḍâl maxbûn maḥwîy*

It becomes *mutaḥḥilân* [/oo/oo] , going back to *faḥilatân* [/oo/oo].

—*maḥḥilun*—

This foot has seven derivatives.

1. *maḥḥilun* , 2. *maḥḥilu* , 3. *maḥḥil* , 4. *faḥḥulun* , 5. *maḥḥulun* , 6. *fâḥilun* ,
7. *maḥḥulu*.

The first: the *maqḥûl*

The second: the *makḥûf*

The third: the *maqḥûr*

The fourth: the *maḥḍûf*

Which becomes *mafâ'î* [/o/o] and is moved back to *fa'ûlun* [/o/o].

The fifth: the *axram*

In which the *xarm* is sound [apparently the elision of everything up to the second mutaharrik]. It becomes *fâ'îlun* [/o/o/o] and is brought back to *maf'ûlun* [/o/o/o].

The sixth: the *aštar*

In which the *šatr* is an enactment of *xarm* and *qabḍ* simultaneously, making it become *fâ'îlun* [/o/o].

The seventh: the *axrab*

In which the *xarab* is the foot undergoing *xarm* and *makfûf*, becoming *fâ'îlu* [/o/o/] which goes back to *maf'ûlu* [/o/o/].

—*fâ'îlâtun*—

This foot has eleven derivatives.

1. *fa'îlâtun* , 2. *fâ'îlâtu* , 3. *fa'îlâtu* , 4. *fâ'îlân* , 5. *fa'îlân* , 6. *fâ'îlun* , 7. *fa'îlun* ,
8. *fa'îlun* , 9. *maf'ûlun* , 10. *fâ'iliyyân* , 11. *fa'iliyyân*.

The first: the *maxbûn*

It is called *maxbûn* when it occurs in the first part of the hemistich. If it falls in the *ḥašw* of the hemistich then it is called the *šadr*.

The *šadr* is that to which *xabn* is abblied with *mu'âqaba(t)*.

The *mu'âqaba(t)* is the sanctioning of setting up the two *ḥarf*-s - that is, the two *sâkin*-s of the two *sabab*-s - together.

Their simultaneous elision is not permitted, so that the *alif* in *fâ'ilâtun* and the *nûn* in *fâ'ilâtun* or any other two (that is, deriving from the syntax of *fâ'il*) which occur in succession before it, so that you would have [the same thing] if you said */tun fâ/* , */tu fâ/* , or */tun fa/* . (In this wise *fâ'ilâtun fa'ilâtun*.)

You may not say (*laysa laka an taqûl*) */tu fa/* . The sound foot in the *mu'âqiba* state is called the *barî'* .

The second: the *makfûf*

If it has *mu'âqaba(t)* it is called *'ajuz*.

The third: the *maškûl*

fa'ilātu is not immune to falling in either the first part of the hemistich or in its *ḥašw*. If it fall in the beginning of the hemistich it is called the *maškûl 'ajuz*, whereas if it fall in the *ḥašw* it is called *al-maškûlu -l-ṭarfayn* because it is succeeded by *xabn* and *kaff* beforehand and afterward. Al-Xalîl and his companions permit the *mu'âqaba(t)* between two *sâkin*-s of the two successive *sabab*-s at the end of the first *mişrâ'* and the beginning of the second; others have rejected this.

The fourth: the *maqşûr*

It becomes *fâ'ilât* [/o//oo], going back to *fâ'ilân* [/o//oo].

The Fifth: the *maqşûr* and *maxbûn*

Becomes *fa'ilât* [///oo] which goes back to *fa'ilân* [///oo]

The sixth: the *maḥḏûf*

It becomes *fâ^ʿilâ* [/o//o] which is in the pattern of *fâ^ʿilun* [/o//o].

The seventh: the *maḥḏûf maxbûn*

It is *fa^ʿilâ* in the pattern of *fa^ʿilun*.

The eighth: the *abtar*

When it becomes *fâ^ʿil* in the pattern of *fa^ʿlun*.

The ninth: the *muša^ʿap*

taš^ʿîp is that one of two *mutaḥarrik*-s in its *watad* is dropped, becoming *fâ^ʿâtun* [/o/o/o] or *fâlâtun* [/o/o/o] which is in the pattern of *maḥ^ʿûlun* [/o/o/o];

Or, that it undergoes *xabn* and becomes *fa^ʿilâtun* [///o/o] after which the vowel is removed from off of the letter *ʿayn*, becoming *fa^ʿlâtun* [/o/o/o], which, in turn, is of the mold *maḥ^ʿûlun* [/o/o/o].

The tenth: the *musabbîḡ*

tasbîḡ in the *sabab* is like *aḏâla(t)* in the *watad*. It becomes *fâ^ʿilâtân* [/o//o/oo] which goes back to *fâ^ʿiliyyân* [/o//o/oo].

The eleventh: the *maxbûn musabbîḡ*

It is *fa^ʿilâtân* [///o/oo] going back to *fa^ʿilayyân* [///o/oo].

—*mufâ^ʿalatun*—

It has eight derivatives:

1. *mafâ^ʿilun*, 2. *mafâ^ʿilun*, 3. *mafâ^ʿilu*, 4. *fa^ʿûlun*, 5. *mufta^ʿilun*, 6. *maf^ʿûlun*,
7. *fâ^ʿilun*, 8. *maf^ʿûlu*.

The first: the *ma^ʿşûb*

Whereas *ʿaşb* is the silencing of the fifth degree such that it is rendered *mufâ^ʿaltun* [/o/o/o], and returns to *mafâ^ʿilun* [/o/o/o].

The second: the *ma^ʿqûl*

Whereas *ʿaql* is the dropping of the fifth degree after its devowelling, becoming *mufâ^ʿatun* [/o/o/o] and going back to *mufâ^ʿilun* [/o/o/o].

The third: the *manqûş*

Whereas the *naqş* is the *kaff* after the *ʿaşb* such that the foot becomes *mufâ^ʿaltu* [/o/o/o] which goes back to *mafâ^ʿilu* [/o/o/o].

In short, there is the fact that between two *sâkin*-s of two of its *sabab*-s following that which has been subjected to *ʿaşb* (*ʿi* [/o] and *lun* [/o]), there is *mu^ʿâqaba(t)*; namely, dropping the first is called *ʿaql* while dropping the second - that is, with *ʿaşb* - is called *naqş*.

The fourth: the *maqûf*

The *qatf* is elision following *ʿaṣb* such that *mufâʿal* [/o/o] is effected; this goes back to *fâʿûlun* [/o/o].

The fifth: the *ʿaʿqab*

Whereas *ʿaqb* denotes the sound application of *xarm* such that it becomes *fâʿilatun* [/o///o] which goes back to *muftaʿilun* [/o///o].

The sixth: the *aqṣam*

Whereas the *qaṣm* is the application of *xarm* and *ʿaṣb* becoming *fâʿiltun* [/o/o/o] and goes back to *maḥʿûlun* [/o/o/o].

The seventh: the *ajamm*

Whereas the *jamam* is the application of *xarm* and *ʿaql*; it becomes *fâʿatun* [/o//o] which goes back to *fâʿilun* [/o//o].

And the eighth: the *aʿqaṣ*

Whereas the *ʿaqṣ* is such that it is in the *maḥtûḥ* state with *xarm*, becoming *fâʿaltu* [/o/o/] which goes back to *maḥʿûlu* [/o/o/].

—*mutafâʿilun*—

It has fifteen derivatives:

1. *mustafʿilun* [/o/o//o], 2. *mufʿilun* [/o//o], 3. *muftaʿilun* [/o///o], 4. *faʿilâtun* [///o/o],
5. *maḥʿûlun* [/o/o/o], 6. *faʿilun* [///o], 7. *faʿlun* [/o/o], 8. *mutafâʿilân* [///o//oo], 9.

mustafîlân [/o/o/oo], 10. *mufâ^îlân* [/o/oo], 11. *mufta^îlân* [/o///oo], 12. *mutafâ^îlâtun* [/o///oo], 13. *mustafîlâtun* [/o/o/o/o], 14. *mafâ^îlâtun* [/o/o/o/o], 15. *mufta^îlâtun* [/o///o/o].

The first: the *muḍmar/muḍammar*[?]

Whereas *iḍmâr* is the devowelling of the second, becoming *mutfâ^îilun* [/o/o/o] which goes back to *mustafîilun* [/o/o/o].

The second: the *mawqûṣ*

Whereas the *waqṣ* is the dropping of the second degree after its devowelling.

The third: the *maxzûl*

Whereas *xazl* is the dropping of the fourth after the silencing of the second such that it becomes *mutfa^îilun* [/o///o] which goes back to *mufta^îilun* [/o///o].

The fourth: the *maqṭûṣ*

It becomes *mutafâ^îil* [///o/o] which goes back to *fa^îlâtun* [///o/o].

The fifth: the *maqṭû^î muḍammar*

It becomes *mutfâ^îil* [/o/o/o] which goes back to *maf^îûlun* [/o/o/o].

The sixth: the *aḥaḍḍ*

Whereas *ḥaḍaḍ* is the elision of the *watad majmû^î* such that it becomes *mutafâ* [///o] and goes back to *fa^îilun* [///o].

The seventh: the *muḍammar aḥaḍḍ*

It becomes *mutfâ* [/o/o] which reverts to *fa^ʿlun* [/o/o].

The eighth: the *muḍâl*

The ninth: the *muḍammar muḍâl*

The tenth: the *mawqûṣ muḍâl*

The eleventh: the *maxzûl muḍâl*

The twelfth: the *muraḥḥal*

Whereas *tarḥîl* is augmentation at its endpoint of a *sabab xafîf* such that it becomes *mutafâ^ʿilâtu* [///o//o/o].

The thirteenth: the *muḍammar muraḥḥal*

The fourteenth: the *mawqûṣ muraḥḥal*

The fifteenth: the *maxzûl muraḥḥal*

—*maf^ʿûlâtu*—

It has eleven derivatives:

1. *fa^ʿûlâtu* [/o/o/o/], 2. *fâ^ʿilâtu* [/o//o/], 3. *fa^ʿilâtu* [///o/], 4. *maf^ʿûlâtu* [o/o/o/o/], 5. *fa^ʿûlân* [/o/o/oo], 6. *fâ^ʿilân* [/o//oo], 7. *maf^ʿûlun* [/o/o/o/o], 8. *fa^ʿûlun* [/o/o/o], 9. *fâ^ʿilun* [/o//o/], 10. *fa^ʿilun* [///o/], 11. *fa^ʿlun* [/o/o/].

The first: the *maxbûn*

It would become *maf^ʿûlâtu* [/o/o/o/] which reverts to *fa^ʿûlâtu* [///o/o/].

The second: the *maṭwiyy*

It would become *maḥḥulātu* [/o//o/] which reverts to *faḥḥilātu* [/o//o/].

The third: the *maxbûl*

It would become *maḥḥulātu* [///o/] which would revert to *faḥḥilātu* [///o/].

The fourth: the *mawqûf*

Whereas the *waqf* is that the last of the two *mutaḥarrik*-s of the *watad mafrûq* is made quiescent, becoming *maḥḥulât* [/o/o/oo] which reverts to *maḥḥulân* [/o/o/oo].

The fifth: *al-mawqûf al-maxbûn*

The sixth: *al-mawfûq al-maṭwiyy*

The seventh: the *maksûf*

It is correct with an undotted *sîn*; with a *šîn* it is a misspelling.

Whereas the *kasf* entails the elision of a *mutaḥarrik* from its *watad mafrûq* and remains *maḥḥulâ* [/o/o/o] which reverts to *maḥḥulun* [/o/o/o].

The eighth: *al-maksûf al-maxbûn*

The ninth: *al-maksûf al-maṭwiyy*

The tenth: *al-maksûf al-maxbûl*

The eleventh: the *aşlam*

Whereas the *şalm* is the elision of the *watad mafrûq*, remaining *mafû* [/ o o / o o] and reverting to *fa^çilun* [/ o o / o o].

We do not intend that the above mentioned derivatives of each root foot to be permissible in it wherever the root foot occurs. That will be made clearly evident to you throughout my investigation of the evidence in the verses.

Rather, the intention is that these are the derivatives of each root foot in absolute terms, and that there are no derivatives besides these.

Four patterns are exhibited in the organization of the poetic meters by these eight parts (feet).

The first: those that repeat the exact same foot without its being accompanied by another [type]. There is only one among them which stands apart from this pattern, and it is *mafûlâtun*.

So, *fa^çilun* eight times is called the *mutaqârib*.

And *fâ^çilun* eight times is called the *rak^ç*.

And *mustafîlun* six times is called the *rajaz*.

And *mafâ^çilun* six times is called the *hazaj*.

And *mutafâ^çilun* six times is called the *kâmil*.

And *fâ^çilâtun* six times is called the *ramal*.

And *mafâ^çilatun* six times is called the *wâfir*.

The second method is that they are coupled from two parts, one in every other position. Namely, they are combinations of *mustafîlun* and *maf'ûlâtû*, because they are uniform in their being led by their *sabab*-s and ended by their *watad*-s with no other difference other than that one has a *watad majmû'* while the other is a *watad mafrûq*. Whereas it is of the status of recurrence of the single foot *maf'ûlâtû* which is separated from the rest of the feet in that it alone does not form a meter in which is reduplicated by itself. It is reduplicated along with another foot and is almost never inconsistent with this principle.

So *mustafîlun mustafîlun maf'ûlâtû* twice is known as the *sarî'*.

And *mustafîlun maf'ûlâtû mustafîlun* twice is known as the *munsariḥ*.

And *maf'ûlâtû mustafîlun mustafîlun* twice is known as the *muqtaḍab*.

The third is such as form couples between penta-elemental and hepta-elementals. If that by which the penta-elementals is lengthened is elided from the hepta-elementals, then they would not differ in their count. In that regard is the pairing between *fa'ûlun* and *mafâ'ilun*:

Do you not see that if you elided */lun/* from *mafâ'ilun* you would have *mafâ'î* coursing along on the meter of *fa'ûlun*?

And between *mustafîlun* and *fâ'ilun*: do you not see that if you elided *mus* from *mustafîlun* you would have *tafîlun* which accords to the pattern of *fâ'ilun*?

And between *fâ'ilâtun* and *fâ'ilun*: do you not see that if you elided */tun/* from *fâ'ilâtun* it would run *fâ'ilâ* as in *fâ'ilun*?

So *fa'ûlun mafâ'ilun* four times is called the *tawîl*.

And *fâ'ilâtun fâ'ilun* four times is called the *madîd*.

And *mustaf'ilun fâ'ilun* four times is called the *basîṭ*.

The fourth is such that pairs are made of two feet having seven elements, which, if they were shortened through the elision of a *sabab* from each one so as to have five elements, they would be of the same count. It is the pairing up of:

fâ'ilâtun and *mustaf'ilun* because if you took out the */tun/* from *fâ'ilâtun* and */mus/* from *mustaf'ilun* they would be balanced as *fâ'ilâ* and *taf'ilun*. And between *mafâ'ilun* and *fâ'ilâtun* because if you took out the */lun/* from *mustaf'ilun* and *fâ* from *fâ'ilâtun* they would be balanced as *mafâ'i* and *'ilâtun*.

So *fâ'ilâtun mustaf'ilun fâ'ilâtun* twice is called the *xafîf*.

And *mafâ'ilun fâ'ilâtun mafâ'ilun* twice is called the *muḍâri'*.

In addition, some of the meters are interconnected with each other: this may be disjoined from that, and that from this. For example, if you betook yourself to the *wâfir* but shifted its *watad* occurring in the *ṣadr* of the hemistich to its *'ajz* you would say: *'alatun mafâ-'alatun mafâ-'alatun, mafâ-'alatun mafâ-'alatun mafâ-*

The Modality of the Segmentation of Verses

This is pronunciation, in that that by which the tongue leads follows upon the origin of the letters. It deviates from the conventions of pronunciation in that the *tanwîn*

is not ignored, nor are the diphthongs; nor are the *wâw* and *yâ'* *al-‘iṭlâq* [final *wâw* and *yâ'* at the end of a hemistich] because they are fixed phenomena in pronunciation.

Alifs *al-Wasl* occurring mid-sentence are negated, as are Alifs of the dual acted upon by a *sakin* afterward, following upon his (be he exalted) words:

“We provided Dâwûd Sulaymân with knowledge, and they said al-ḥamdu li-l-lâhi Who has preferred us over many of His worshippers, the faithful! Dâwûd took his inheritance from Sulaymân, and proclaimed “People! We have been taught the language of the birds.” (27.15)

Add to that other examples of that which is not pronounced when if you observe the the vowelings themselves placed around its position.

The Method of Parsing

These verses of the meters whose feet are regular in their deviations, so that we may codify in them a representation to which the parsing of a verse must refer, specific to the method to figuring out how parsing is done.

Tawil

saqā -l-lâhu rabʿî ʿummi maʿmarra wa -nmaḥat

maġânîhumâ saḥḥan mina -l-wabli haṭṭâlâ

[this exhibits *qabḍ*, and so is not a perfect representative of the Tawil.]

<i>fa</i>	<i>ʿû</i>	<i>lun</i>	<i>ma</i>	<i>fâ</i>	<i>ʿî</i>	<i>lun</i>	<i>fa</i>	<i>ʿû</i>	<i>lun</i>	<i>ma</i>	<i>fâ</i>	<i>ʿî</i>	<i>lun</i>
/	/o	/o	/	/o	/o	/o	/	/o	/o	/	/o	/o	/o
<i>sa</i>	<i>qal</i>	<i>lâ</i>	<i>hu</i>	<i>rab</i>	<i>ʿî</i>	<i>ʿum</i>	<i>mi</i>	<i>maʿ</i>	<i>mar</i>	<i>ra</i>	<i>wan</i>	<u><i>ma</i></u>	<i>ḥat</i>
<i>ma</i>	<i>ġâ</i>	<i>nî</i>	<i>hu</i>	<i>mâ</i>	<i>saḥ</i>	<i>ḥan</i>	<i>mi</i>	<i>nal</i>	<i>wab</i>	<i>li</i>	<i>haṭ</i>	<i>ṭâ</i>	<i>lâ</i>

Madid

baynahum mašwîyatun yaṣṭalîhâ fityatun

mâ xafû fîhâ wa lâ miḥlu šaxbi -š-šâʿilî

<i>fâ</i>	<i>ʿî</i>	<i>lâ</i>	<i>tun</i>	<i>fâ</i>	<i>ʿî</i>	<i>lun</i>	<i>fâ</i>	<i>ʿî</i>	<i>lâ</i>	<i>tun</i>	<i>fâ</i>	<i>ʿî</i>	<i>lun</i>
/o	/	/o	/o	/o	/	/o	/o	/	/o	/o	/o	/	/o
<i>bay</i>	<i>na</i>	<i>hum</i>	<i>maš</i>	<i>wî</i>	<i>ya</i>	<i>tun</i>	<i>yaš</i>	<i>ṭa</i>	<i>lî</i>	<i>hâ</i>	<i>fî</i>	<i>ya</i>	<i>tan</i>
<i>mâ</i>	<i>xa</i>	<i>fû</i>	<i>fî</i>	<i>hâ</i>	<i>wa</i>	<i>lâ</i>	<i>miḥ</i>	<i>lu</i>	<i>šax</i>	<i>biš</i>	<i>šhâ</i>	<i>ʿi</i>	<i>lî</i>

Basit

nâru -l-qarî ʿawqadû qašda(n) li-ġâšîkumû

nîrânukum xayruhâ nâru -l-lqarî mawqiduh

<i>mus</i>	<i>taf</i>	<i>ʿî</i>	<i>lun</i>	<i>fâ</i>	<i>ʿî</i>	<i>lun</i>	<i>mus</i>	<i>taf</i>	<i>ʿî</i>	<i>lun</i>	<i>fâ</i>	<i>ʿî</i>	<i>lun</i>
/o	/o	/	/o	/o	/	/o	/o	/o	/	/o	/o	/	/o
<i>nâ</i>	<i>rul</i>	<i>qa</i>	<i>rî?</i>	<i>ʿaw</i>	<i>qa</i>	<i>dû</i>	<i>qaš</i>	<i>dan</i>	<i>li</i>	<i>ġâ</i>	<i>šî</i>	<i>ku</i>	<i>mû</i>
<i>nî</i>	<i>râ</i>	<i>nu</i>	<i>kum</i>	<i>xay</i>	<i>ru</i>	<i>hâ</i>	<i>nâ</i>	<i>rul</i>	<i>qa</i>	<i>rî?</i>	<i>maw</i>	<i>qi</i>	<i>duh</i>

Wafir

wa ʿindakumû mašâdiqu min waqâʿîʿinâ

fa-mâ lakumû ladâ ḥamalâtinâ ḥabitû

<i>ma</i>	<i>fâ</i>	<i>ʿa</i>	<i>la</i>	<i>tun</i>	<i>ma</i>	<i>fâ</i>	<i>ʿa</i>	<i>la</i>	<i>tun</i>	<i>ma</i>	<i>fâ</i>	<i>ʿa</i>	<i>la</i>	<i>tun</i>
/	/o	/	/	/o	/	/o	/	/	/o	/	/o	/	/	/o
<i>wa</i>	<i>ʿin</i>	<i>da</i>	<i>ku</i>	<i>mû</i>	<i>ma</i>	<i>šâ</i>	<i>di</i>	<i>qu</i>	<i>min</i>	<i>wa</i>	<i>qâ</i>	<i>ʿi</i>	<i>ʿi</i>	<i>nâ</i>
<i>fa</i>	<i>mâ</i>	<i>la</i>	<i>ku</i>	<i>mû</i>	<i>la</i>	<i>dâ</i>	<i>ḥa</i>	<i>ma</i>	<i>lâ</i>	<i>ti</i>	<i>nâ</i>	<i>ḥa</i>	<i>bi</i>	<i>tû</i>

Kamil

wa-ʔiðâ şaḥûtu fa-mâ ʔuqaşşiru ʕan nadan

wa-kamâ ʕalimtu şamâʔilî wa-takarramî

<i>mu</i>	<i>ta</i>	<i>fâ</i>	<i>ʕi</i>	<i>lun</i>	<i>mu</i>	<i>ta</i>	<i>fâ</i>	<i>ʕi</i>	<i>lun</i>	<i>mu</i>	<i>ta</i>	<i>fâ</i>	<i>ʕi</i>	<i>lun</i>
/	/	/o	/	/o	/	/	/o	/	/o	/	/	/o	/	/o
<i>wa</i>	<i>ʔi</i>	<i>ðâ</i>	<i>şa</i>	<i>ḥû</i>	<i>tu</i>	<i>fa</i>	<i>mâ</i>	<i>ʔu</i>	<i>qaş</i>	<i>şi</i>	<i>ru</i>	<i>ʕan</i>	<i>na</i>	<i>dan</i>
<i>wa</i>	<i>ka</i>	<i>mâ</i>	<i>ʕa</i>	<i>lim</i>	<i>tu</i>	<i>şa</i>	<i>mâ</i>	<i>ʔi</i>	<i>lî</i>	<i>wa</i>	<i>ta</i>	<i>kar</i>	<i>ra</i>	<i>mî</i>

Hazaj

laqad şâqatki fî-l-ʔaḥdâji ʔazʕânû

kamâ şâqatki yawmu -l-bayni ġarbânû

<i>ma</i>	<i>fâ</i>	<i>ʕi</i>	<i>lun</i>	<i>ma</i>	<i>fâ</i>	<i>ʕi</i>	<i>lun</i>	<i>ma</i>	<i>fâ</i>	<i>ʕi</i>	<i>lun</i>
/	/o	/o	/o	/	/o	/o	/o	/	/o	/o	/o
<i>la</i>	<i>qad</i>	<i>şâ</i>	<i>qat</i>	<i>ka</i>	<i>fil</i>	<i>ʔaḥ</i>	<i>dâ</i>	<i>ji</i>	<i>ʔaz</i>	<i>ʕâ</i>	<i>nû</i>
<i>ka</i>	<i>mâ</i>	<i>şâ</i>	<i>qat</i>	<i>ki</i>	<i>yaw</i>	<i>mul</i>	<i>bay</i>	<i>ni</i>	<i>ġar</i>	<i>bâ</i>	<i>nû</i>

Rajaz

dârun li-salmâ ʔið sulaymâ jâratun

qafrun tarâ ʔâyâtuhâ miḥlu -z-zabar

<i>mus</i>	<i>taf</i>	<i>ʕi</i>	<i>lun</i>	<i>mus</i>	<i>taf</i>	<i>ʕi</i>	<i>lun</i>	<i>mus</i>	<i>taf</i>	<i>ʕi</i>	<i>lun</i>
/o	/o	/	/o	/o	/o	/	/o	/o	/o	/	/o
<i>dâ</i>	<i>run</i>	<i>li</i>	<i>sal</i>	<i>mâ</i>	<i>ʔið</i>	<i>su</i>	<i>lay</i>	<i>mâ</i>	<i>jâ</i>	<i>ra</i>	<i>tun</i>
<i>qaf</i>	<i>run</i>	<i>ta</i>	<i>râ</i>	<i>ʔâ</i>	<i>yâ</i>	<i>tu</i>	<i>hâ</i>	<i>miḥ</i>	<i>luz</i>	<i>za</i>	<i>bar</i>

Ramal

ʔânisâtun nâʕimâtun fî xadûrin

qâtilâtun bi-l-ʕuyûni -l-lfâtirâtî

<i>fâ</i>	<i>ʕi</i>	<i>lâ</i>	<i>tun</i>	<i>fâ</i>	<i>ʕi</i>	<i>lâ</i>	<i>tun</i>	<i>fâ</i>	<i>ʕi</i>	<i>lâ</i>	<i>tun</i>
/o	/	/o	/o	/o	/	/o	/o	/o	/	/o	/o
<i>ʔâ</i>	<i>ni</i>	<i>sâ</i>	<i>tun</i>	<i>nâ</i>	<i>ʕi</i>	<i>mâ</i>	<i>tun</i>	<i>fî</i>	<i>xa</i>	<i>dû</i>	<i>rîn</i>
<i>qâ</i>	<i>tî</i>	<i>lâ</i>	<i>tun</i>	<i>bîl</i>	<i>ʕu</i>	<i>yû</i>	<i>nîl</i>	<i>fâ</i>	<i>tî</i>	<i>râ</i>	<i>tî</i>

Sari'

ʔin nabnu ʕabdu -l-qaysu ʕan najdin sâra

mâ anjadat aṣḥâbahû ʔillâ ġâru

<i>mus</i>	<i>taf</i>	<i>ʕi</i>	<i>lun</i>	<i>mus</i>	<i>taf</i>	<i>ʕi</i>	<i>lun</i>	<i>maf</i>	<i>ʕû</i>	<i>lâ</i>	<i>tu</i>
/o	/o	/	/o	/o	/o	/	/o	/o	/o	/o	/
ʔin	nab	nu	ʕab	dul	qay	su	ʕan	naj	din	sâ	ra
mâ	ʔan	ja	dat	ʔaṣ	ḥâ	bu	hû	ʔil	lâ	ġâ	ru

Munsarih

ʔanta -l-hamâmu -l-qarmu -l-laḏî zurtuhû

ʔalfaytuhû ka-l-baḥru -l-laḏî yazxarû

<i>mus</i>	<i>taf</i>	<i>ʕi</i>	<i>lun</i>	<i>maf</i>	<i>ʕû</i>	<i>lâ</i>	<i>tu</i>	<i>mus</i>	<i>taf</i>	<i>ʕi</i>	<i>lun</i>
/o	/o	/	/o	/	/o	/o	/	/o	/o	/	/o
ʔan	tal	ha	mâ	mul	qar	mul	la	ḏî	zur	tu	hû
ʔal	fay	tu	hû	kal	baḥ	rul	la	ḏî	yaz	xa	rû

Xaḥf

ḥalla ʔahlî mâ bayna darrinâ fa-bâdû

lî wa-ḥallat ʕalwiyyat(a/i)n bi-s-saxâlî

<i>fâ</i>	<i>ʕi</i>	<i>lâ</i>	<i>tun</i>	<i>mus</i>	<i>taf</i>	<i>ʕi</i>	<i>lun</i>	<i>fâ</i>	<i>ʕi</i>	<i>lâ</i>	<i>tun</i>
/o	/	/o	/o	/o	/o	/	/o	/o	/	/o	/o
ḥal	la	ʔah	lî	mâ	bay	na	dar	nâ	fa	bâ	dû
lî	wa	ḥal	lat	ʕal	wiy	ya	ta/in	bis	sa	xâ	lî

Muḏârîʕ

rimtu qalbî yawmu ḥuzwa biʕaynayhâ

fa ʕaṣmathû nâfiḏâtan mina -n-nablî

<i>ma</i>	<i>fâ</i>	<i>ʕi</i>	<i>lun</i>	<i>fâ</i>	<i>ʕi</i>	<i>lâ</i>	<i>tun</i>	<i>ma</i>	<i>fâ</i>	<i>ʕi</i>	<i>lun</i>
/	/o	/o	/o	/o	/	/o	/o	/	/o	/o	/o
ra	mat	qal	bî	yaw	mu	ḥuz	wâ	bi	ʕay	nay	hâ
fa	ʔaṣ	mat	hû	nâ	fî	ḏâ	tin	mi	nan	nab	lî

Muqtadab*xaffat 'absu 'an 'arđihâ fa-stabdalat**qawman jâruhum bi-l-'aşâyâ sâğibû*

<i>maf</i>	<i>'û</i>	<i>lâ</i>	<i>tu</i>	<i>mus</i>	<i>taf</i>	<i>'i</i>	<i>lun</i>	<i>mus</i>	<i>taf</i>	<i>'i</i>	<i>lun</i>
/o	/o	/o	/	/o	/o	/	/o	/o	/o	/	/o
<i>xaf</i>	<i>fat</i>	<i>'ab</i>	<i>su</i>	<i>'an</i>	<i>'ar</i>	<i>đi</i>	<i>hâ</i>	<i>fas</i>	<i>tab</i>	<i>da</i>	<i>lat</i>
<i>qaw</i>	<i>man</i>	<i>jâ</i>	<i>ru</i>	<i>hum</i>	<i>bil</i>	<i>'a</i>	<i>šâ</i>	<i>yâ</i>	<i>sâ</i>	<i>gi</i>	<i>bû</i>

Mujtabb*lâ tasqanî xamru 'âmin wa-sqanîhâ**dahriyyatan 'attaqat fî 'ahdi 'âdam*

<i>mus</i>	<i>taf</i>	<i>'i</i>	<i>lun</i>	<i>fâ</i>	<i>'i</i>	<i>lâ</i>	<i>tun</i>	<i>fâ</i>	<i>'i</i>	<i>lâ</i>	<i>tun</i>
/o	/o	/	/o	/o	/	/o	/o	/o	/	/o	/o
<i>lâ</i>	<i>tas</i>	<i>qa</i>	<i>nî</i>	<i>xam</i>	<i>ru</i>	<i>'â</i>	<i>min</i>	<i>was</i>	<i>qa</i>	<i>nî</i>	<i>hâ</i>
<i>dah</i>	<i>riy</i>	<i>ya</i>	<i>tan</i>	<i>'at</i>	<i>ta</i>	<i>qat</i>	<i>fî</i>	<i>'ah</i>	<i>di</i>	<i>'â</i>	<i>dam</i>

Mutaqârib*fa-'ammâ tamîmun tamîmu -bnu marrin**fa 'alfâhumu -l-qawmu rawbâ niyâmâ*

<i>fa</i>	<i>'û</i>	<i>lun</i>	<i>fa</i>	<i>'û</i>	<i>lun</i>	<i>fa</i>	<i>'û</i>	<i>lun</i>	<i>fa</i>	<i>'û</i>	<i>lun</i>
/	/o	/o	/	/o	/o	/	/o	/o	/	/o	/o
<i>fa</i>	<i>'am</i>	<i>mâ</i>	<i>ta</i>	<i>mî</i>	<i>mun</i>	<i>ta</i>	<i>mî</i>	<i>mub</i>	<i>nu</i>	<i>mar</i>	<i>rin</i>
<i>fa</i>	<i>'al</i>	<i>fâ</i>	<i>hu</i>	<i>mul</i>	<i>qaw</i>	<i>mu</i>	<i>raw</i>	<i>bâ</i>	<i>ni</i>	<i>yâ</i>	<i>mâ</i>

Rakd*hârabû qawmuhum þumma lam yar'û**li-štalâhi -l-lađi xayruhû rahabû*

<i>fâ</i>	<i>'i</i>	<i>lun</i>	<i>fâ</i>	<i>'i</i>	<i>lun</i>	<i>fâ</i>	<i>'i</i>	<i>lun</i>	<i>fâ</i>	<i>'i</i>	<i>lun</i>
/o	/	/o	/o	/	/o	/o	/	/o	/o	/	/o
<i>hâ</i>	<i>ri</i>	<i>bû</i>	<i>qaw</i>	<i>mu</i>	<i>hum</i>	<i>þum</i>	<i>ma</i>	<i>lam</i>	<i>yar</i>	<i>'a</i>	<i>wû</i>
<i>li-š</i>	<i>ti</i>	<i>lâ</i>	<i>hil</i>	<i>la</i>	<i>đi</i>	<i>xay</i>	<i>ru</i>	<i>hû</i>	<i>râ</i>	<i>ha</i>	<i>nû</i>

Having concluded my treatment of the roots of feet and their derivatives, the construction of meters and the poetic cycles, and the method for segmentation, there is

left nothing to me other than to lay out the representative verses, thereby to distinguish what is permissible in the composition of each meter from what is not, and to show the positions of all the above mentioned derivative feet and their original forms.

Terminology of *ʿarûḍ*

1. The first foot of the first hemistich is the *ṣadr* and the last is the *ʿarûḍ*.
2. The first foot of the second hemistich is the *ʾibtidâʾ* and the last is the *ḍarb*.
3. The middle part of both hemistichs is called the *ḥašw*.

Many do not permit *xarm* except in the *ṣadr*, though it has been permitted in the *ʾibtidâʾ* as in:

fa-lammâ ʾatânî wa-s-samâʾu taballuhû qultî lahû ʾahlan wa-sahlan wa-marḥabâ
 [/o/o, //o/o/o, //o/, //o//o,
 (/) /o/o, //o/o/o, //o/o, //o//o]

faʿûlun mafâʿilun, faʿûlu mafâʿilun [fa]ʿûlun mafâʿilun faʿûlun mafâʿilun

Another combined the two matters, in his saying:

lâkin ʿubaydu -l-lâhi lammâ ʾataytahû ʾaʿtâ ʾaṭâʾun lâ qalîlan wa-lâ nazrâ
 [(/) /o/o//o/o/o, //o/o//o//o (/o) /o/o, //o/o/o, //o/o, //o/o/o]
 [fa]ʿûlun mafâʿilun faʿûlun mafâʿilun, [fa]ʿûlun mafâʿilun faʿûlun mafâʿilun

The *mawfûr* ‘perfectly intact’ is that which has no *xarm* in it.

As for the *xazm* - with the letter *zâ*y - no one agrees upon its occurrence except in the *ṣadr*; it is the augmentation of one *ḥarf*, as in his saying:

<i>wa-ʔiðâ ʔanta jâzîta -mraʔan sūʔu faʕlihî</i>	<i>ʔatayta min al-ʔaxlâqi mâ laysa râḍiyan</i>
[//o/o, //o/o/o, //o/o, //o//o]	[//o/, //o/o/o, //o/o, //o//o]
[/]faʕûlun mafâʕilun, faʕûlun mafâʕilun	faʕûlu mafâʕilun, faʕûlun mafâʕilun

Or, by the augmentation of two *ḥarf*-s:

<i>qad fâtani -l-yawma min ḥadî...</i>	<i>...pika mâ lastu mudrikuh</i>
/o[/o//o/o, //o//o]	[//o/o, //o//o]
[/o]faʕîlâtun mutafʕilun	faʕîlâtun mutafʕilun

Or, by the augmentation of three *ḥarf*-s, as in his saying:

[ʔiðâ] xadarat rajlî ðakartaka yâ	fawzu kaymâ yaðhabu -l-xadarû
[//o]//o/o, /o//o, //o	/o//o/o, /o//o, //o]
[//o]faʕîlâtun fâʕilun faʕilun	fâʕîlâtun fâʕilun faʕilun

Or by the augmentation of four *ḥarf*-s, as in the saying of Ali, may Allah grant him favor:

[ʔašdud] ḥiyâzîmaka li-l-mawti	fa-ʔinna -l-mawta lâqîkâ
[/o/o]//o/o/, //o/o/	[//o/o/o, //o/o/o]
[/o/o]mafâʕîlu mafâʕîlu	mafâʕîlun mafâʕîlun

If the *ṣadr* is not in accordance with the rest of the feet of the line because of *xazm* or *zaḥâf* it is called *ʿibtidâʿ*.

If the *ʿarûḍ* is not in accordance with the rest of the feet of the line because of augmentation or shortening, it is called *faṣl*.

The *ḍarb* is called *ġâya(t)* if it is like that.

If the end of the *ḍarb* is augmented with something that is not typically a part of it, it is called *zâʿidâ(n)*.

If it is not subject to these augmentations, it is called *muʿarrâ*.

If four *mutaḥarrik*-s occur successively in the *ḍarb* between two *sâkin*-s like *faʿîlatun* [////o], and if it occurs as a *ḍarb* after a foot in the last position of which is a *sâkin nûn* as in your saying: *mustafîlun* [/o/o//o] or *faʿîlatun* [///o] then you would say: [the situation in which] four *mutaḥarrik*-s fall in succession between two *sâkin nûn*-s is called the *mutawâkis* (that is, it would be *mustafîlun faʿîlatun* [/o/o//o,///o]).

And if three *mutaḥarrik*-s fall in succession between two *sâkin*-s as in *mafâʿîlatun* [/o///o] and *muftaʿîlun* [/o///o], it is called the *mutarâkib*.

And if two *mutaḥarrik*-s fall in succession between two *sâkin*-s as in *mutafâʿîlun* [///o//o] it is called the *mutadârik*.

Whereas if there were one *mutaḥarrik* between two *sâkin*-s it is called the *mutawâtir*.

And if two *sâkin*-s are grouped together as in *mustafîlân* [/o/o//oo] it is called the *mutarâdif*.

Both the *ʿarûḍ* and the *ḍarb*, if they, whether sound unsound, are not in accordance with the *ḥašw*, are called *muʿtalâ*.

Similarly, the *maṣrāʿ* in which it (the *ʿarûḍ* or *ḍarb*) occurs - if it resembles the *ḥašw* - is called *ḥašw*.

If the *ʿarûḍ* and the *ḍarb* are free from *ʔintiḳâṣ* ('lessening'), which is the requisite elision it is called the *ṣaḥîḥ*.

And each foot from whose *sabab* a *sâkin* is dropped, or one of the *mutaḥarrik*-s of which is made quiescent, is called *muzâḥif*; otherwise it is called *sâlim*.

Each foot in which are left two *ḥarf*-s in excess of its proportion is [called] the *mutammim*, as occurs *fâʿilâtun* [/o//o/o] in the first *ḍarb* of the Ramal when its *ʿarûḍ* is *fâʿilun* [/o//o].

And each hemistich that satisfies its circle is called *tâmm*.

And if the *ʔintiḳâṣ* does not occur on the climax of each foot, then it is the *wâḳf*; if it does occur there, then it is *majzûʔ*.

If [*ʔintiḳâṣ*] occurs on two of its feet then it is [called] the *manḥûk*.

The verse (*bayt*) which is *muʿtadal* is that both hemistichs of which are treated fully without discrepancy between their [i.e. the two halves'] parts.

The *mašṭûr* is one the *ṣaṭr* of which has gone.

The *maxlaʿ* is the *basîṭ* with six feet.

And the *muʿâqaba(t)* is a pair which is permitted to be made immutable together, and not permitted to be elided together, like the two *sabab*-s in *mafâʿilun* of the *muḍâriʿ*.

The FIRST CIRLE
The *Muxtalaf* CIRCLE
INCLUDES:
1. The *ṭawîl*
2. The *madîd*
3. The *basîṭ*

The first Meter
The *ṭawîl*

The Tawîl
Is

In its construction, octameter, like in the circle. It has one *ʿarûḍ* and three *ḍarb*-s.

Exhibiting *qabḍ* on its *ʿarûḍ*, sound of *ḍarb*

أَبَا مُنْذِرٍ، كَانَتْ غُرُورًا صَحِيفَتِي وَلَمْ أُعْطِكُمْ فِي الطَّوْعِ مَالِي، وَلَا عِرْضِي
ʿabâ munḍirin kânat ġarûran ṣahîfatî
//o/o, //o/o/o, //o/o, //o/_/o
faʿûlun mafâʿilun faʿûlun mafâʿilun

wa-lam aʿṭikum fî -t-ṭawʿi mâlî wa-lâ ʿarḍî
//o/o, //o/o/o, //o/o, //o/o/o
Faʿûlun mafâʿilun faʿûlun mafâʿilun

Exhibiting *qabḍ* on the *ʿarûḍ* and the *ḍarb*

سَتُبْدِي لَكَ الْآيَّامَ مَا كُنْتَ جَاهِلًا وَيَأْتِيكَ بِالْأَخْبَارِ مَنْ لَمْ تَزُودِ
Sa-tubdî laka -l-ayyâmu mâ kunta jâhîlan
//o/o, //o/o/o, //o/o, //o/_/o

fa'ûlun mafâ'ilun fa'ûlun mafâ'ilun

wa-ya'tîka bi-l-axbâri man lam tazawwudî

//o/o, //o/o/o, //o/o, //o/_/o

fa'ûlun mafâ'ilun fa'ûlun mafâ'ilun

Exhibiting *qabḍ* on the 'arûḍ, and *ḥaḍf* on the *ḍarb*

وَالْأَقِيمُوا، صَاغِرِينَ، الرُّؤْسَا

أَقِيمُوا، بَنِي النُّعْمَانِ، عَنَّا صُدُورَكُمْ

'aqîmû bani -n-nu'mâni 'annâ şudûrakum

//o/o, //o/o/o, //o/o, //o/_/o

fa'ûlun mafâ'ilun fa'ûlun mafâ'ilun

wa-'illâ taqîmû şâğirîna -r-ru'ûsâ

//o/o, //o/o/o, //o/o, //o/_/o

fa'ûlun mafâ'ilun fa'ûlun fa'ûlun

“*fa'ûlun*” occurring before the *ḍarb* upon which *ḥaḍf* has taken place almost never occurs except with *qabḍ*, as in its saying:

وَمَا كُلُّ ذِي لُبٍّ بِمَوْتِكَ نُصَحَهُ

وَمَا كُلُّ ذِي لُبٍّ بِمَوْتِكَ نُصَحَهُ

wa-mâ kullu dhî labbin bimû'tîka nuşḥahû

//o/o, //o/o/o, //o/o, //o/_/o

fa'ûlun mafâ'ilun fa'ûlun mafâ'ilun

wa-lâ kullu mu'tin nuşḥahu bi-labîbî

//o/o, //o/o/o, //o/_/o, //o/_/o

fa'ûlun mafâ'ilun fa'ûlu fa'ûlun

In the other feet the *Hidhf* is not permitted except if the line occurs as *mişra'*, and falls in its 'arûḍ. It has however been permitted [irregularly] in the 'arûḍ of a bayt other than *mişra'*, as in his saying:

جَزَاءَ الْكِلَابِ الْعَاوِيَاتِ، وَقَدْ فَعَلَ

جَزَىَ اللَّهُ عَبْسًا، عَبَسَ آلَ بَغِيضٍ

jaza -l-lâhu 'abasan 'absu 'âlin bağîḍî

//o/o, //o/o/o, //o/o, //o/_/o

Fa'ûlun mafâ'ilun fa'ûlun mafâ'i

jizâ'a -l-kilâbi -l-'âwiyâti wa-qad fa'al

//o/o, //o/o/o, //o/o, //o/_/o

fa'ûlun mafâ'ilun fa'ûlun mafâ'ilun

Thus, the 'arûḍ of “*bağîḍî*” exhibits *ḥaḍf*, and the *ḍarb* of “*wa-qad fa'al*” is *maqḥûḍ* and on the pattern of *mafâ'ilun*.

It has been transmitted from Al-Mufaḍḍal that “the following line’s 'arûḍ is *maqḥûḍ*, and its *ḍarb* is *maqşûr*:

وَأَوْجَهُهُمْ، عِنْدَ الْمَشَاهِدِ، غُرَّانٌ

ثِيَابُ بَنِي عَوْفٍ طَهَارَى، نَقِيَّةٌ

piyâbu banî 'awfin ṭahârâ naqiyyatu

//o/o, //o/o/o, //o/o, //o/_/o

wa-'awjahuhum 'inda -l-maşâhidî gurrân

//o/_/o, //o/o/o, //o/_/o, //o/_/o

fa'ûlun mafâ'ilun fa'ûlun mafâ'ilun

fa'ûlu mafâ'ilun fa'ûlu mafâ'î

This line is of the second type - those with *qabḍ* such as become as “fa'ûlu;” it is:

أَتَطْلُبُ مَنْ أَسْوَدُ بَيْشَةَ دُونَهُ أَبُو مَطَرٍ، وَعَامِرٌ، وَأَبُو سَعْدٍ

ʔa taṭlubu man ʔasûdu bîšata dûnahû

ʔabû maṭarin wa-ʔâmirin wa-ʔabû saʔdî

//o/,//o/_/o,//o/_//o/_/o

//o/_//o/_/o,//o/_//o/o/o

fa'ûlu mafâ'ilun fa'ûlu mafâ'ilun

fa'ûlu mafâ'ilun fa'ûlu mafâ'ilun

With *kaff* and *palm*

شَاقَتَكَ أَحْدَا حُ سُلَيْمِي، بِعَاقِلٍ فَعَيْنَاكَ، لِلْبَيْنِ، تَجُودَانِ بِالْدمعِ

Ŝâqat-kâ ʔahdâju sulaymâ bi-ʔâqilin

fa-ʔaynâki li-l-bayni tajûdâni bi-d-damʔi

//o/o,//o/o///o/o,//o/_/o

//o/o,//o/o/_//o/o,//o/o/o

fa'ûlun mafâ'îlu fa'ûlun mafâ'ilun

fa'ûlun mafâ'îlu fa'ûlun mafâ'ilun

With *ḥarm*

هَاجَكَ رَبْعٌ، دَارِسُ الرَّسْمِ بِاللَّوِيْ لَأَسْمَاءَ، عَفَى آيَهُ الْمُورُ، وَالْقَطْرُ

hâjaka rabaʕun dârisu -r-rasmi bi-l-lawâ

li-ʔasmâʔa ʔaffâ ʔâyahu -l-mûru wa-l-qaṭrû

//o///o/o/o,//o/o,//o/_/o

//o/o,//o/o/o,//o/o,//o/o/o

[fa]ʔûlu mafâ'ilun fa'ûlun mafâ'ilun

fa'ûlun mafâ'ilun fa'ûlun mafâ'ilun

Wit *palm*

لَكِنَّ عَبْدَ اللَّهِ لَمَّا أَتَيْتُهُ أَعْطَى عَطَاءً، لَا قَلِيلاً وَلَا نَزْراً

lâkin ʔubaydu -l-lâhi lammâ ʔataytuhû

ʔaʔâ ʔaṭâʔan lâ qalîlan wa-lâ nazrâ

[/]/o/o,//o/o/o,//o/o,//o/_/o

[/]/o/o,//o/o/o,//o/o,//o/o/o

[fa]ʔûlun mafâ'ilun fa'ûlun mafâ'ilun

[fa]ʔûlun mafâ'ilun fa'ûlun mafâ'ilun

The Second Meter

The *madîd*

The *Madîd*

Is

Built upon two types: hexameter and quadrameter.

The hexameter with sound *ʔarûḍ*

يَا لَبَكْرٍ، أَنْشِرُوا لِي كُلِّيًّا يَا لَبَكْرٍ، أَيْنَ أَيْنَ الْفِرَارُ؟

Yâ la-bakrin ʔanširû li kulaybâ

yâ la-bakrin ʔayna ʔayna -l-firârû

/o//o/o, /o//o, /o//o/o

/o//o/o, /o//o, /o//o/o

fâ'ilâtun fâ'ilun fâ'ilâtun

fâ'ilâtun fâ'ilun fâ'ilâtun

With *ḥaḍf* on the *ʔarûḍ* and *qaṣr* on the *ḍarb*

لا يَغَرَنَّ امرأً عَيْشُهُ كُلُّ عَيْشٍ صَائِرٌ لِلزَّوَالِ

lâ yağarranna -mra'û 'ayšuhû kullu 'îšin šâ'irû li-z-zawâl
/o//o/o, /o//o, /o//o_ /o//o/o, /o//o, /o//o_o_
fâ'ilâtun fâ'ilun fâ'ilun fâ'ilâtun fâ'ilun fâ'ilân

With *ḥaḍf* on both the *ḍarb* and *ʿarûḍ*

اعْلَمُوا أَنِّي، لَكُمْ، حَافِظٌ شَاهِداً مَا كُنْتُ، أَوْ غَائِباً

'a'lamû 'annî la-kum ḥâfiẓun šâhidan mâ kuntu 'aw ġâ'iban
/o//o/o, /o//o, /o//o_ /o//o/o, /o//o, /o//o_
fâ'ilâtun fâ'ilun fâ'ilun fâ'ilâtun fâ'ilun fâ'ilun

With *ḥaḍf* on the *ʿarûḍ* and *batr* on the *ḍarb*

إِنَّمَا الدَّلْفَاءُ يَأْقُوتُهُ أُخْرِجَتْ، مِنْ كَيْسٍ دِهْقَانِ

'innama -ḍ-ḍulfâ'u yâqûtatun 'axrijat min kîsi dihqânî
/o//o/o, /o//o, /o//o_ /o//o/o, /o//o, /o//o_
fâ'ilâtun fâ'ilun fâ'ilun fâ'ilâtun fâ'ilun fa'ilun

With *ḥaḍf* on the *ʿarûḍ* and *ḍarb* with *xabn* (on the *ḍarb*)

لِلْفَتَى عَقْلٌ، يَعْيشُ بِهِ حَيْثُ تَهْدِي سَاقَهُ قَدَمُهُ

li-l-fatâ 'aqlun ya'îšû bihî ḥaybu tahdî sâqahû qadamuh
/o//o/o, /o//o, /o//o_ /o//o/o, /o//o, /_//o_
fâ'ilâtun fâ'ilun fa'ilun fâ'ilâtun fâ'ilun fa'ilun

With *ḥaḍf* on the *ʿarûḍ* with *xabn*, and *batr* on the *ḍarb*

رَبِّ نَارٍ بَتُّ أَرْمُقُهَا تَقْضُمُ الْهِنْدِيَّ وَالْغَارَا

rabbu nârin bittu 'armuquhâ taqdamu -l-hindiyya wa-l-ğârâ
/o//o/o, /o//o, /_//o_ /o//o/o /o//o /o/o
fâ'ilâtun fâ'ilun fa'ilun fâ'ilâtun fâ'ilun fa'ilun

The *muzâḥaf* hexameter

Exhibiting *xabn*

ومتى ما يَئِجُ، مِنْكَ، كَلاماً يَتَكَلَّمُ، فَيُجِبُكَ بِعَقْلٍ

wa-matâ mâya'i minka kalâman yatakallam fa-yujibka bi-'aqlî
/_//o/o, /_//o, /_//o/o /_//o/o, /_//o, /_//o/o
fa'ilâtun fa'ilun fa'ilâtun fa'ilâtun fa'ilun fa'ilâtun

Exhibiting *kaff*

لَنْ يَزَالَ قَوْمُنَا مُخْصِبِينَ صَالِحِينَ، مَا اتَّقُوا، وَاسْتَقَامُوا

lan yazâla qawmu-nâ muxşibîna şâlihîna ma -ttaqû wa -staqâmû
/o//o/_ /o//o, /o//o/_ /o//o/_ /o//o, /o//o/o
fâ'ilâtu fâ'ilun fâ'ilâtu fâ'ilâtu fâ'ilun fâ'ilâtun

Exhibiting *šakl*

لَمَنِ الدِّيَارُ، غَيْرَهُنَّ كُلُّ دَانِي الْمُزْنِ، جَوْنِ الرَّبَابِ؟

la-mina -d-diyâri ġayyara-hunna kullu jawni -l-mazni dâni -d-diyâri

/_//o/_//o//o/_//o/_

/o//o/o/_//o/_//o//o/o

fa'îlâtun fâ'ilun fa'îlâtun

fâ'îlâtun fâ'ilun fâ'îlâtun

The Quadrameter

Poets of the Jahiliyya did not consider this to be poetry, though al-Khalil ignored this fact.

يَا لَبَكْرٍ، لَا تَتُّوَا
دَارَتِ الْحَرْبُ رَحًا
بُؤْسَ لِلْحَرْبِ الَّتِي
طَافَ، يَبْغِي نَجْوَةً
لَيْسَ ذَا حِينٍ وَنَى
فَادْفَعُوهَا، بِرَحًا
تَرَكْتُ قَوْمِي سُدَى
مِنْ هَلَاكِ، فَهَلَاكَ

yâ la-bakrin lâ tanû

/o//o/o/_//o//o

fâ'îlâtun fâ'ilun

laysa ðâ hîna wa-nâ

/o//o/o/_//o//o

fâ'îlâtun fa'ilun

dâratî -l-ħarbu raħâ

/o//o/o/_//o//o

fâ'îlâtun fa'ilun

fa -dfu'ûhâ biriħâ

/o//o/o/_//o//o

fâ'îlâtun fa'ilun

bu'sa li-l-ħarbi -l-latî

/o//o/o/_//o//o

fâ'îlâtun fâ'ilun

tarakat qawmî sudâ

/_//o/o/_//o//o

fa'îlâtun fâ'ilun

ṭafa yabġî najwatan

/o//o/o/_//o//o

fâ'îlâtun fâ'ilun

min halâkin fa-halak

/o//o/o/_//o//o

fâ'îlâtun fa'ilun

For Al-Zujaj, this is a version of the Ramal which is *majzû'*, with *ħaḍf* of the *arûḍ* and *darb*.

He said: In the majority of what I have seen, the *arûḍ* occurs as "*fa'îlun*".

The Third Meter

The *baṣīṭ*

The Basit

It can be formed on two paradigms: octameter; and hexameter which may be on the style of the *muxallaʿ* which we mentioned before [*muxallaʿ* being the enaction of *xabn* and *qatʿ* upon the *ʿarûḍ* and *ḍarb* when the meter appears as *majzûʿ*; the *mustafʿilun* which it would originally be changes thus: => *mutafʿil* //o/o => *faʿûlun* //o/o].

The Sound Octameter

With *xabn* on the *ʿarûḍ* and *ḍarb*.

يا حار، لا أرمين منكم، بداهية	لم تلقها سوقة، قبلي، ولا ملك
<i>lam talqahâ sûqatun qablî walâ malikû</i>	<i>yâ ḥârî lâ ʿarmayan minkum bi-dâhiyatin</i>
//o//o, //o//o, //o//o, //o//o, //o//o, //o//o, //o//o, //o//o	//o//o, //o//o, //o//o, //o//o, //o//o, //o//o, //o//o, //o//o
<i>mustafʿilun fâʿilun mustafʿilun faʿilun</i>	<i>mustafʿilun fâʿilun mustafʿilun faʿilun</i>

With *xabn* on the *ʿarûḍ*, and *qatʿ* on the *ḍarb*.

قد أشهد الغارة الشعواء تحملي	جرداء معروقة اللحيين سرخوب
<i>qad ʾašhadu -l-ġârata -š-šaʿwâʾa taḥmilunî</i>	<i>jardâʾu maʿrûqatu -l-laḥyayni surḥûbû</i>
//o//o, //o//o, //o//o, //o//o, //o//o, //o//o, //o//o, //o//o	//o//o, //o//o, //o//o, //o//o, //o//o, //o//o, //o//o, //o//o
<i>mustafʿilun fâʿilun mustafʿilun faʿilun</i>	<i>mustafʿilun fâʿilun mustafʿilun faʿilun</i>

Nothing except the following two things is permitted in the place of the *ʿayn* in *faʿilun*: if it is an *ʾalif*, or a *wâw*, or a *yâʿ*. ??????????

The *muzâḥif* octameter

With *xabn*

لقد مضت حقب، صروفها عجب	فأحدثت عبراً، وأعقت دولا
<i>fa-ʾaḥḍaḍat ʿibaran wa-ʾaʿqabat duwalâ</i>	<i>laqad maḍat ḥiqabun ṣurûfuhâ ʿajabun</i>
//o//o, //o//o, //o//o, //o//o, //o//o, //o//o, //o//o, //o//o	//o//o, //o//o, //o//o, //o//o, //o//o, //o//o, //o//o, //o//o
<i>mafâʿilun faʿilun mafâʿilun faʿilun</i>	<i>mafâʿilun faʿilun mafâʿilun faʿilun</i>

With *ṭayy*

ارتحلوا غدوة، وانطلقوا بكرأ	في زمر منهم، تتبعها زمر
<i>fî zumarin minhumû tatbaʿuhâ zumarû</i>	<i>ʾartaḥalaw ġudwatan wa -nṭalaqû bukarâ</i>
//o//o, //o//o, //o//o, //o//o, //o//o, //o//o, //o//o, //o//o	//o//o, //o//o, //o//o, //o//o, //o//o, //o//o, //o//o, //o//o
<i>muftaʿilun fâʿilun muftaʿilun faʿilun</i>	<i>muftaʿilun fâʿilun muftaʿilun faʿilun</i>

With *xabl*

وزعموا أنهم لقيهم رجل	فأخذوا ماله، وضربوا عنقه
<i>fa-ʾaxaḍû mâlahû wa-ḍarabû ʿunuqah</i>	<i>Wa-zaʿamû ʾannahum laqiyahum rajulun</i>

fa'ilatun fa'ilun fa'ilatun fa'ilun

/_/_//o,/o//o,/_/_//o,/_//o
fa'ilatun fâ'ilun fa'ilatun fa'ilun

The Sound Hexameter

It has one *ʿarûd* on three forms.

That which is sound of *ʿarûd* and with *ʾiðâla(t)* on the *darb*

إِنَّا دَمَمْنَا، عَلَى مَا خَيَّلَتْ، سَعْدُ بْنُ زَيْدٍ، وَعَمْرَأُ مِنْ تَمِيمٍ

ʾinnâ ḍamamnâ ʿalâ mâ xayyalat saʿda -bna zaydin wa-ʿamran min tamîm

/o/o/o, /o/o, /o/o/o /o/o/o, /o/o, /o/o/o

*mustaʿfilun fâʿilun mustaʿfilun mustaʿfilun fâʿilun **mustaʿfilân***

Sound of *ʿarûd* and *darb*

ماذا وَقُوفِي عَلَى رَبِّعٍ، خَلَا مُخْلَوِّقٍ، دَارِسٍ، مُسْتَعْجِمٍ؟

Mâđâ wuqûfî ‘alâ rab‘i xalâ muxlawliqin dârisîn musta‘jimî

/o/o/o, /o/o, /o/o/o /o/o/o, /o/o, /o/o/o

mustafilun fâ‘ilun mustafilun mustafilun fâ‘ilun mustafilun

Sound of *ʿarûd* and with *qatʿ* on the *darb*

سيرُوا معاً، إِنَّمَا مِيعَادُكُمْ
يَوْمَ الثَّلَاثَةِ، بَطْنُ الْوَادِي

Sîrû ma'an 'innamâ mî'âdukum *yawma -p-palâpâ'i baṭna -l-wâdî*
 /o/o/o, /o/o, /o/o/o /o/o/o, /o/o, /o/o/o_

mustafîlun fâ'ilun mustafîlun *mustafîlun fâ'ilun maf'ûlun*

The *muzâhaf* hexameter

With *qat*⁶ on the ⁶*arûd* and *darb*

It is *maxla*⁵

ما هَيَّجَ الشَّوْقَ، من أَطْلَالٍ أَضَحَّتْ قِفَاراً، كَوَحِي الوَاحِي

Mâ hayyaja -š-šawqa min ʾaṭlâlin ʾaḍḥat qifâran ka-waḥyi -l-wâḥî

/o/o/o, /o/o, /o/o/o_ /o/o/o, /o/o, /o/o/o_

mustaʿîlun fâʿîlun mafʿûlun mustaʿîlun fâʿîlun mafʿûlun

With *tayy*

يا بِنْتَ عَجْلَانَ، ما أَصْبَرَنِي على خُطُوبٍ، كُنَحْتُ بِالْقَدُومِ!

Yâ binta ‘ajlâna mâ ‘aşbaranî ‘alâ xuṭûbin ka-nahtin bi-l-qadûm

/o/o/o,o/o/o,o/o/o/o /_o/o/o,o/o/o,o/o/o/o

mustaʿfilun fâʿilun mustaʿfilun mutaʿfilun fâʿilun mustaʿfilân

With $xabn$ on the $darb$

إِنِّي لَمُنٌّ عَلَيْهَا، فَاسْمَعُوا فِيهَا خِصَالًا، تُعَدُّ أَرْبَعُ

ʔinnî la-muḩḩnin ʕalayhâ fa-smaʕû

/o/o/o, /o/o, /o/o/o

mustaʕʕilun fâʕilun mustaʕʕilun

fihâ xiṣâḩun tuʕaddu ʔarbaʕû

/o/o/o, /o/o, /_ /o/o

*mustaʕʕilun fâʕilun **maʕâʕilun***

With *xabl* on the *ḩarb*

مَاذَا تَذَكَّرْتَ مِنْ زَيْدِيَّةٍ بَيْضَاءَ، حَلَّتْ جُنُوبَ مَلَكٍ؟

Mâḩâ taḩakkarta min zaydiyyatin

/o/o/o, /o/o, /o/o/o

mustaʕʕilun fâʕilun mustaʕʕilun

bayḩâʔa ḩallat janûba malakin

/o/o/o, /o/o, /_ /o/o

*mustaʕʕilun fâʕilun **faʕilatun***

With *xabn* and *qaʕʕ* (makbûl of arud and darb???)

أَصْبَحْتُ وَالشَّيْبُ قَدْ عَلَانِي يَدْعُو حَثِيثًا، إِلَى الْخِضَابِ

ʔaṣḩaktu wa-ṣ-ṣaybu qad ʕalânî

/o/o/o, /o/o, /_ /o/o_

*mustaʕʕilun fâʕilun **faʕûlun***

yadʕû ḩaḩîḩan ʔila -l-xiḩâbî

/o/o/o, /o/o, /_ /o/o_

*mustaʕʕilun fâʕilun **faʕûlun***

With *xabn* and *ʔiḩâla(t)*

قَدْ جَاءَكُمْ أَنْكُمْ يَوْمًا إِذَا مَا دُقُّتُمُ الْمَوْتَ، سَوْفَ تُبْعَثُونَ

Qad jâʔakum ʔannakum yawman ʔiḩâ

/o/o/o, /o/o, /o/o/o

mustaʕʕilun fâʕilun mustaʕʕilun

mâ ḩaqtumu -l-mawta sawfa tubʕaḩawn

/o/o/o, /o/o, /_ /o/o

*mustaʕʕilun fâʕilun **mutaʕʕilân***

With *ṭayy* and *ʔiḩâla(t)*

يَا صَاحُ، قَدْ أَخْلَفْتَ أَسْمَاءُ مَا كَانَتْ تُمْنِيكَ، مِنْ حُسْنٍ وَصَالٍ

Yâ ṣâḩa qad ʔaxlafat ʔasmâʔu mâ

/o/o/o, /o/o, /o/o/o

mustaʕʕilun fâʕilun mustaʕʕilun

kânat tumannîka min ḩusni wiṣâl

/o/o/o, /o/o, /o/ /o/o_

*mustaʕʕilun fâʕilun **muṭaʕʕilân***

With *ʔiḩâla(t)* and *xabl*

غَدَا مَقَامِي، قَرِيبًا مِنْ أَخِي كُلُّ امْرِئٍ قَائِمٌ مَعَ أَخِيهِ

Ġadâ maqâmî qarîban min ʔaxî

/_ /o/o, /o/o, /o/o/o

***mutaʕʕilun** fâʕilun mustaʕʕilun*

kullu -mraʔin qâʔimun maʕa ʔaxûḩ

/o/o/o, /o/o, /_ /o/o

*mustaʕʕilun fâʕilun **faʕilatân***

**THE SECOND CIRCLE
THE *mu'talaf* CIRCLE
INCLUDES:
1. The WAFIR
2. The KAMIL**

**The Fourth Meter
The Wafir**

The Wafir

Is

Built upon two types: hexameter and quadrameter (*majzû?*)

The hexameter sound of *ʿarûḍ* is singular

And it has one form

With *qatf* on the *ʿarûḍ* and *ḍarb* [i.e. *faʿûlun* is effected through applying *qatf* to the foot *mafâʿalatun*]

لَنَا غَنَمٌ، نُسَوِّقُهَا، غِزَارٌ li-nâ ḡanamun nusawwaquhâ ḡizârun //o//o, //o//o, //o/o	كَأَنَّ قُرُونًا جَلَّتْهَا الْعِصِيُّ ka-ʿanna qurûna jallatiha -l-ʿiṣiyyû //o//o, //o//o, //o/o
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Mafâ'alatun mafâ'alatun fa'ûlun

mafâ'alatun mafâ'alatun fa'ûlun

In *fa'ûlun* no *zahâf* is permitted. Thus in the words of al-Ḥaṭiyyah [Râšidûn-era poet]:

وَرَثْتَهُمَا، كَمَا وُرِثَ الْوَلَاءُ

Faḍalta 'ani -r-rijâli bi-xaṣlataynî

//o//o, //o//o, //o/o

Mafâ'alatun mafâ'alatun fa'ûlun

فَضَلْتُ، عَنِ الرَّجَالِ، بَخَصَلَتَيْنِ

wariṭtahumâ kamâ wuriḥa -l-walâ'û

//o//o, //o//o, //o/o

mafâ'alatun mafâ'alatun fa'ûlun

The *muzâḥaf* hexameter

With *'aṣb*

إِذَا لَمْ تَسْتَطِعْ شَيْئاً فَدَعُهُ وَجَاوِزُهُ، إِلَى مَا تَسْتَطِيعُ

Iḏâ lam tastiṭa' šay'an fa-da'hû

//o/o/o, //o/o/o, //o/o

Mafâ'ilun mafâ'ilun fa'ûlun

wa-jâwizhû 'ilâ mâ tastaṭi'û

//o/o/o, //o/o/o, //o/o

mafâ'ilun mafâ'ilun fa'ûlun

With *naqṣ*

لِسَلَامَةِ دَارٍ، بِحَفِيرٍ كِبَاقيِ الْخَلْقِ، السَّحْقِ، قِفَارٍ

li-sallâmata dârun bi-ḥaḥîrin

//o/o/_ , //o/o/_ , //o/o

Mafâ'ilu mafâ'ilu fa'ûlun

ka-bâqi -l-xalaqi -s-saḥqi qifârû

//o/o/_ , //o/o/_ , //o/o

mafâ'ilu mafâ'ilu fa'ûlun

With *'aql*

مَنَازِلٌ، لِفَرْتَنِي، قِفَارٌ كَأَنَّمَا رُسُومُهَا سَطُورٌ

Manâzilun li-fartanî qifârûn

//o/_o, //o/_o, //o/o

Mafâ'ilun mafâ'ilun fa'ûlun

ka-annamâ rusûmuhâ suṭûru

//o/_o, //o/_o, //o/o

mafâ'ilun mafâ'ilun fa'ûlun

With *'aḍb*

إِنْ نَزَلَ الشِّتَاءُ بَدَارِ قَوْمٍ تَجَنَّبَ جَارَ بَيْتِهِمُ الشِّتَاءُ

'in nazala -š-itâ'u bi-dâri qawmin

_o//o, //o//o, //o/o

[mu]fâ'alatun mufâ'alatun fa'ûlun

tajannaba jâra baytahumû -š-šitâ'û

//o//o, //o//o, //o/o

mufâ'alatun mufâ'alatun fa'ûlun

With *qaṣm*

مَا قَالُوا لَنَا سَدَدًا، وَلَكِنْ تَفَاحَشَ قَوْلُهُمْ، وَأَتَوْا بِهِجْرٍ

mâ qâlû li-nâ sadadan wa-lâkin

tafâḥaša qawlahum wa-'atû bi-hujrî

<u>/o/</u> <u>o/</u> <u>o/</u> ,//o//o,//o/o	//o//o,//o//o,//o/o
[ma]fâ'ilun mafâ'alatun fa'ûlun	mafâ'alatun mafâ'alatun fa'ûlun

With jamam

أَنْتَ خَيْرُ مَنْ رَكِبَ الْمَطَايَا وَأَكْرَمَهُمْ أَخًا، وَأَبًا، وَأُمًّا	
'anta xayru man rakiba -l-maṭâyâ	wa-'akramahumû 'axan wa-'aban
<u>/o/</u> <u>/o/</u> , //o//o, //o/o	//o//o, //o//o, //o/o lwa-'umman
[ma]fâ'ilun mafâ'alatun fa'ûlun	mafâ'alatun mafâ'alatun fa'ûlun

With 'aqṣ

لَوْلَا مَلِكٌ، رَوْفٌ، رَحِيمٌ تَدَارَكْنِي، بِرَحْمَتِهِ، هَلَكْتُ	
Law-lâ malikun ra'ufun raḥîmun	tadârankanî bi-raḥmatihî halaktû
<u>/o/</u> <u>o/</u> <u>/o/</u> , //o//o, //o/o	//o//o, //o//o, //o/o
[ma]fâ'ilun mafâ'alatun fa'ûlun	mafâ'alatun mafâ'alatun fa'ûlun

The sound Quadrameter

Its 'arûḍ is one, and is of two types

Sound of both 'arûḍ and ḍarb:

لَقَدْ عَلِمْتُ رَبِيعَةً أَنْ نَ حَبْلَكَ وَاهِنٌ، خَلَقُ	
La-qad 'alimat rabî'atu 'an-	-na ḥablaka wâhinun xalaqû
//o//o, //o//o	//o//o, //o//o
mafâ'alatun mafâ'alatun	mafâ'alatun mafâ'alatun

Sound of 'arûḍ and with 'aṣb on the ḍarb:

عَجِبْتُ لَمَعَشَرَ، عَدَلُوا بُمَعْتَمِرٍ أَبَا عَمْرٍو	
'ajibtu li-ma'sarî 'adalû	bi-mu'tamirî 'abâ 'amrî
//o//o, //o//o	//o//o, //o//o
mafâ'alatun mafâ'alatun	mafâ'alatun mafâ'ilun

qatf also occurs in the ḍarb of the octameter, and its 'arûḍ is as is said:

بَكَيْتَ، وَمَا يَرُدُّ لَكَ الْبُكَاءُ، عَلَى الْحَزِينِ؟	
Bakayta wa-mâ yaruddu laka -l-	-bukâ'u 'ala -l-ḥazînî
//o//o, //o//o	//o//o, //o//o
mafâ'alatun mafâ'alatun	mafâ'alatun fa'ûlun

The muzâḥaf octameter

With 'aṣb

أَهَاجَكَ مَنْزِلٌ أَقْوَى وَغَيْرَ آيَةٍ الْغَيْرُ؟

ʔahâjaka manzilun ʔaqwâ

//o//o, //o/o/o

mafâʕalatun mafâʕaltun

wa-ğayyara ʔâyatu -l-ğayrû

//o//o, //o/o/o

mafâʕalatun mafâʕaltun

The Fifth Meter

The *kâmil*

The Kamil.

is

comprised of two types: Hexameter and Quadrameter.

The hexameter with sound *ʕarûḍ* is of three kinds:

The sound of both *ʕarûḍ* and *ḍarb*

وَإِذَا صَحَوْتُ فَمَا أَقْصَرُ عَنْ نَدَى وَكَمَا عَلِمْتَ شَمَائِلِي، وَتَكْرُمِي

Wa-ʔiḍâ ṣaḥawtu fa-mâ ʔuqaṣṣiru ʕan nadan wa-kamâ ʕalimti šamâʔilî wa-takarrumî

//o//o, //o//o, //o//o

//o//o, //o//o, //o//o

mutafâʕilun mutafâʕilun mutafâʕilun

mutafâʕilun mutafâʕilun mutafâʕilun

Sound of *ʕarûḍ* with *qatʕ* on the *ḍarb*:

وَإِذَا دَعَوْنَكَ عَمَّهِنَّ فَإِنَّهُ نَسَبٌ، يَزِيدُكَ عِنْدَهُنَّ حَبَالًا

//o//o, //o//o, //o//o

//o//o, //o//o, //o/o_

mutafâʕilun mutafâʕilun mutafâʕilun

mutafâʕilun mutafâʕilun faʕilâtun

Sound of *ʕarûḍ*, *ḥaḍaḍ* on the *ḍarb* with *ʔiḍmâr*:

لَمَنِ الدِّيَارُ، بِرَامَتَيْنِ، فَعَاقِلٍ دَرَسَتْ وَغَيْرَ آيَهَا الْقَطْرُ

Li-mani -d-diyâru bi-râmatayni fa-ʕâqilin darasat wa-ğayyara ʔâyaha -l-qatrû

//o//o, //o//o, //o//o

//o//o, //o//o, //o/o_

mutafâʕilun mutafâʕilun mutafâʕilun

mutafâʕilun mutafâʕilun faʕilun

Both *ʕarûḍ* and *ḍarb* with *ḥaḍaḍ*.

لَمَنِ الدِّيَارُ، مَحَا مَعَارِفَهَا هَظَلَّ أَجَشُّ، وَبَارِحٌ تَرِبٌ؟

Li-mani -d-diyâru maḥâ maʕârifahâ

haṭilun ʔajaṣṣu wa-bâriḥun taribû

//o//o, //o//o, //o_

//o//o, //o//o, //o_

mutafâʕilun mutafâʕilun faʕilun

mutafâʕilun mutafâʕilun faʕilun

‘arûḍ with ḥaḍaḍ, and ḍarb with both ḥaḍaḍ and ‘iḍmâr:

Its bayt:

وَلَأَنْتَ أَشْجَعُ مِنْ أُسَامَةَ، إِذْ	دُعِيتْ: نَزَالٍ، وَلُجَّ فِي الذُّعْرِ
<i>du‘iyat nazâli wa-lujja fi -ḍ-ḍa‘rî</i>	<i>Wa-la-‘anta ‘ajša‘u min ‘usâmata ‘iḍ</i>
<i>///o//o,///o//o,/_o/_</i>	<i>///o//o,///o//o,/_o/_</i>
<i>mutafâ‘ilun mutafâ‘ilun fa‘lun</i>	<i>mutafâ‘ilun mutafâ‘ilun fa‘lun</i>

There has accrued from among the Arabs *fa‘lun* in the ḍarb while the ‘arûḍ occurs as *mutafâ‘ilun*, though Al-Khalil has prohibited this. The poet said:

عَهْدِي بِهَا، حِينًا، وَفِيهَا أَهْلُهَا	وَلِكُلِّ دَارٍ نُقْلَةٌ، وَبَدَلْ
<i>wa-li-kulli dârin nuqlatun wa-badal</i>	<i>‘ahdî bihâ ḥînan wa-fihâ ‘ahlahâ</i>
<i>///o//o,/_o//o,/_o//o,///o</i>	<i>/o//o//o,/_o//o//o,/_o//o//o</i>
<i>mutafâ‘ilun mustaf‘ilun fa‘lun</i>	<i>mustaf‘ilun mustaf‘ilun mustaf‘ilun</i>

Neither “‘iḍâla(t)” nor “tarfîl” is permitted in the hexameter, though this has been deviated from as when it was said :

يَهَبُ الْمِئِينَ مَعَ الْمِئِينَ، وَإِنْ تَتَا	بَعَتِ السَّنُونَ فَنَارُ عَمْرٍ وَخَيْرُ نَارٍ
<i>-ba‘ati -s-sinûna fa-nâru ‘amrin xayru nâr</i>	<i>Yahabu -l-mi‘îna ma‘a -l-mi‘îna wa-‘in tatâ-</i>
<i>///o//o,///o//o,/_o//o//o</i>	<i>///o//o,///o//o,///o//o</i>
<i>mutafâ‘ilun mutafâ‘ilun mustaf‘ilân</i>	<i>mutafâ‘ilun mutafâ‘ilun mutafâ‘ilun</i>

And it exemplified *tarfîl* when it was said:

وَلَنَا تِهَامَةٌ، وَالنُّجُودُ، وَخَيْلُنَا	فِي كُلِّ فَجٍّ مَا تَزَالُ تَتِيرُ غَارَهُ
<i>fî kullin fajjin mâ tazâlu tuḥîru ġârah</i>	<i>Wa-linâ tihâmatu wa-n-najûdu wa-xaylunâ</i>
<i>/o//o//o,/_o//o//o,///o//o/_o</i>	<i>///o//o,///o//o,///o//o</i>
<i>mustaf‘ilun mustaf‘ilun mutafâ‘ilâtun</i>	<i>mutafâ‘ilun mutafâ‘ilun mutafâ‘ilun</i>

And the words of Hassan bin Thabit

لِمَنِ الصَّبِيُّ، بِجَانِبِ الْ	بَطْحَاءٍ، مُلْقَى، غَيْرَ ذِي مَهْدٍ؟
<i>-baṭaḥâ‘i mulqan ġayra ḍî mahdî</i>	<i>li-mani -ṣ-ṣabiyyu bi-jânibi -l-</i>
<i>///o//o,/_o//o//o,/_o//o/_o</i>	<i>///o//o,///o//o,///o//o</i>
<i>mutafâ‘ilun mustaf‘ilun fa‘lun</i>	<i>Mutafâ‘ilun mutafâ‘ilun</i>

are of the third type, with its *ṣadr* having a part elided, which would be completed with *min muxbarî* [/o/o/o] (*mustafîlun*).

The *muzâḥaf* hexameter

With *ʿiḍmâr*

Its bayt:

إِنِّي أَمْرٌ مِنْ خَيْرِ عَبَسَ، مَنْصِبًا شَطْرِي، وَأَحْمِي سَائِرِي بِالْمُنْصِلِ
ʿinni -mraʿun min xayri ʿabsin munṣiban šaṭrî wa-ʾaḥmî sâʿirî bi-l-munṣulî
 /o/o/o, /o/o/o, /o/o/o /o/o/o, /o/o/o, /o/o/o
mustafîlun mustafîlun mustafîlun mustafîlun mustafîlun mustafîlun

With *qaṭʿ* and *ʿiḍmâr*

Its bayt:

وَلَقَدْ أُبَيْتُ مِنَ الْفَتَاةِ، بِمَنْزِلٍ فَأَبَيْتُ لَا حَرْجٌ، وَلَا مَحْرُومٌ
Wa-la-qad ʾabîtu mina -l-fatâti bi-manzilin fa-ʾabîtu lâ ḥarijun wa-lâ maḥrûmun
 ///o/o, ///o/o, /o/o/o ///o/o, ///o/o, /o/o/o
mutafâʿilun mutafâʿilun mutafâʿilun mutafâʿilun mutafâʿilun mafâʿilun

With *waqṣ*

يَذُبُّ، عَنْ حَرِيمِهِ، بِنَبْلِهِ وَسَيْفِهِ، وَرُمَحِهِ، وَيَحْتَمِي
Yaḏubbu ʿan ḥarîmihî bi-nablihi wa-sayfihî wa-rumḥihî wa-yaḥtamî
 /_o/o, /_o/o, /_o/o /_o/o, /_o/o, /_o/o
mafâʿilun mafâʿilun mafâʿilun mafâʿilun mafâʿilun mafâʿilun

With *xazl*

مَنْزِلَةٌ صَمَّ صَدَاها، وَعَفَتْ أَرْسُمُها، إِنَّ سُنَّتْ لَمْ تُجِبْ
Manzilatun šamma ṣadâhâ wa-ʿafat ʾarsumuhâ ʾin suʿilat lam tujibî
 /o/_/o, /o/_/o, /o/_/o /o/_/o, /o/_/o, /o/_/o
muftaʿilun muftaʿilun muftaʿilun muftaʿilun muftaʿilun muftaʿilun

The sound quadrameter:

The *ʿarûḍ*: one, and of four forms.

The one that is sound of *ʿarûḍ* and has *tarfîl* on the *ḍarb*.

وَلَقَدْ سَبَقَتْهُمْ إِلَيَّ فَلِمَ نَزَعْتَ، وَأَنْتَ آخِرٌ؟
Wa-la-qad sabaqtahumû ʾilay- -ya fa-lim nazaʿta wa-ʾanta ʾâxir
 ///o/o, ///o/o ///o/o, ///o/o, /o/o

mutafâ'ilun mutafâ'ilun

mutafâ'ilun mutafâ'ilâtun

Sound of 'arûḍ and has 'iḍâla(t) on the ḍarb.

جَدَتْ، يَكُونُ مَقَامُهُ أَبَدًا، بِمُخْتَلَفِ الرِّيَّاحِ

Jadaḇun yakûnu muqâmuḥû

'abadan bi-muxtalafi -r-riyâḥ

///o//o,///o//o

///o//o,///o//o

mutafâ'ilun mutafâ'ilun

mutafâ'ilun mutafâ'ilân

Sound of 'arûḍ and of ḍarb.

وَإِذَا افْتَقَرْتَ فَلَا تَكُنْ مُتَخَشِّعًا، وَتَجَمَّلِ

Wa-'iḍa -ftaqarta fa-lâ takun

mutaxašši'an wa-tajammalî

///o//o,///o//o

///o//o,///o//o

mutafâ'ilun mutafâ'ilun

mutafâ'ilun mutafâ'ilun

Sound of 'arûḍ with qaṭ' on the ḍarb.

وَإِذَا هُمْ ذَكَرُوا الْإِسَاءَةَ أَكْثَرُوا الْحَسَنَاتِ

Wa-'iḍa humû ḍakaru -l-'isâ-

-'ata 'akḇaru -l-ḥasanâti

///o//o,///o//o

///o//o,///o//o

mutafâ'ilun mutafâ'ilun

mutafâ'ilun fa'ilâtun

The muzâḥaḥ quadrameter

With 'iḍmâr

وَإِذَا الْهَوَى كَرِهَ الْهُدَى وَأَبَى التَّقَى، فَاعِصِ الْهَوَى

Wa-'iḍa -l-hawâ kariha -l-ḥudâ

wa-'aba -t-tuqâ fa-'ṣi -l-hawâ

///o//o,///o//o

///o//o,///o//o

mutafâ'ilun mutafâ'ilun

mutafâ'ilun mustafâ'ilun

With 'iḍmâr and qaṭ'

وَأَبُو الْحُلَيْسِ، وَرَبِّ مَكَّةَ فَارِغٌ، مَشْغُولٌ

Wa-'abu -l-ḥulîsi wa-rabbi mak-

-kata fâriḡun mašḡûlun

///o//o,///o//o

///o//o,///o//o

mutafâ'ilun mutafâ'ilun

mutafâ'ilun mafâ'ûlun

With waḡṣ

وَلَوْ أَنَّهَا وَزِنَتْ شَمًا مِ، بِحِلْمِهِ، لَشَالَتْ

Wa-law 'annahâ wuzinat šamâ-

-mi bi-ḥilmihî la-šâlatî

///o//o,///o//o

mutafâ'ilun mutafâ'ilun

///o//o,l_o//o

mutafâ'ilun **mutfâ'ilun**

With *xazl*

خُلِطَتْ مَرَارَتُهَا لَنَا، بَحَلَاوَةً، كَالْعَسَلِ

Xuliṭat marâratuhâ li-nâ

bi-ḥalâwatin ka-l-ʿasalî

///o//o,///o//o

mutafâ'ilun mutafâ'ilun

///o//o,l_o//o

mutafâ'ilun **mutfâ'ilun**

With *ʔiḍmâr* and *ʔiḍâla(t)*

وَإِذَا افْتَقَرْتُ، أَوْ اخْتَبِرْتُ، تَمْ، حَمِدْتُ رَبَّ الْعَالَمِينَ

Wa-ʔiḍa -ftaqartu ʔawi -xtubir-

-tu ḥamidtu rabba -l-ʿâlamayn

///o//o,///o//o

mutafâ'ilun mutafâ'ilun

///o//o,l_o//o

mutafâ'ilun **mustaf'ilân**

With *waḡṣ* and *ʔiḍâla(t)*

كُتِبَ الشَّقَاءُ عَلَيْهِمَا فَهَمَا لَهُ مَيْسَرَانِ

Kutiba -š-šaqâ'u ʿalayhimâ

fa-humâ la-hû muyassirân

///o//o,///o//o

mutafâ'ilun mutafâ'ilun

///o//o,l_o//o

mutafâ'ilun **mufâ'ilân**

With *ʔiḍmâr* and *tarfîl*

وَعَرَرْتَنِي، وَزَعَمْتَ أَنْ نَكَ لَابِنٌ، بِالصَّيْفِ، تَامِرٌ

Wa-ḡarartanî wa-zaʿamta ʔan-

-naka la-binun bi-š-ṣayfi tâmir

///o//o,///o//o

mutafâ'ilun mutafâ'ilun

///o//o,l_o//o

mutafâ'ilun **mustaf'ilâtun**

With *xazl* and *ʔiḍâla(t)*

وَأَجِبْ أَخَاكَ، إِذَا دَعَاكَ، مُعَالِنًا، غَيْرَ مُخَافٍ

Wa-ʔajib ʔaxâka ʔiḍâ daʿâ-

-ka muʿâlinan ḡayra muxâf

///o//o,///o//o

mutafâ'ilun mutafâ'ilun

///o//o,l_o//o

mutafâ'ilun **mutfâ'ilân**

With *waḡṣ* and *tarfîl*

وَلَقَدْ شَهِدْتُ وَفَاتَهُمْ وَنَقَلْتُهُمْ، إِلَى الْمَقَابِرِ

Wa-la-qad šahidtu wafâtahum

///o//o,///o//o

mutafâ'ilun mutafâ'ilun

wa-naqaltuhum ?ila -l-maqâbir

///o//o,l_o//o/o

*mutafâ'ilun **mafâ'ilâtun***

THE THIRD CIRCLE THE *mujtalab* CIRCLE INCLUDES: 1. The HAZAJ 2. The RAJAZ 3. The RAMAL

The Sixth Meter The *hazaj*

The Hazaj

which is not used except that it is *majzû*², i.e. having two feet subtracted [i.e. of its original form as derived from the circle]

It has one true *ʿarûḍ* and has two forms:

That sound of *ʿarûḍ* and *ḍarb*:

عفا من آل ليلى، السَّهْ	بُ، فالأَمَلُحُ، فالغَمَرُ
<i>ʿafâ min ʿâli layla -s-sah-</i>	<i>-bu fa-l-ʿamlâḥu fa-l-ġamrû</i>
//o/o/o, //o/o/o	//o/o/o, //o/o/o
<i>mafâʿilun mafâʿilun</i>	<i>mafâʿilun mafâʿilun</i>

That sound of *ʿarûḍ*, with *ḥaḍf* on the *ḍarb*:

وما ظَهري، لباعي الضِّي	م، بالظَّهر، الدَّلُول
<i>Wa-mâ zahrî li-bâġi -ḍ-ḍalûlî</i>	<i>-mi bi-z-zahrî -ḍ-ḍalûlî</i>
//o/o/o, //o/o/_	//o/o/o, //o/o/_
<i>mafâʿilun mafâʿilun</i>	<i>mafâʿilun faʿûlun</i>

The muzâḥafWith *qabḍ*

But then *qabḍ* is permitted in the *ṣadr* and the *ʾibtidâʾ* without taking place in the *ʿarûḍ* and *ḍarb*. Al-Zujâj said: If it occurs, it is not despised.

	فَمَا عَلَيْكَ مِنْ بَأْسٍ	فَقُلْتُ: لَا تَخَفْ شَيْئاً
<i>Fa-qultu lâ taxaf šayʿan</i>	<i>fa-mâ ʿalayka min baʿsî</i>	
//o/_/o, //o/o/o	//o/_/o, //o/o/o	
mafâʿilun mafâʿilun	mafâʿilun mafâʿilun	

With *kaff*

	وَذَا، مِنْ كَثْبٍ، يَرْمِي	فَهَذَانِ يَدُودَانِ
<i>Fa-hâḍâni yaḍûdâni</i>	<i>wa-ḍâ min kaḥabin yarmî</i>	
//o/o/_/, //o/o/_/	//o/o/_/, //o/o/o	
mafâʿilu mafâʿilu	mafâʿilu mafâʿilun	

With *xarm*

	فَإِنَّ الْعَيْشَ عَارِيَّةً	أَدَّوْا مَا اسْتَعَارُوهُ
<i>ʿaddaw ma -staʿârûhû</i>	<i>fa-ʿinna -l-ʿayša ʿâriyyah</i>	
_/_o/o/o, //o/o/o	//o/o/o, //o/o/o	
Mafʿûlun mafâʿilun	mafâʿilun mafâʿilun	

With *ṣatr*

	وَفِيْمَا جَمَعُوْا، عِبْرَةٌ	فِي الدِّينِ قَدْ مَاتُوا
<i>fî -l-laḍîna qad mâtu</i>	<i>wa-fîmâ jammaʿû ʿibrah</i>	
_/_o/_/o, //o/o/o	//o/o/o, //o/o/o	
fâʿilun mafâʿilun	mafâʿilun mafâʿilun	

With *xarb*

	أَمِيرًا مَا رَضِينَاهُ	لَوْ كَانَ أَبُو بَشْرٍ
<i>Law kâna ʿabû bišrî</i>	<i>ʿamîran mâ raḍînâhû</i>	
_/_o/o/_/, //o/o/o	//o/o/o, //o/o/o	
mafʿûlu mafâʿilun	mafâʿilun mafâʿilun	

The Seventh Meter

The *rajaz*

The Rajaz

Is

Composed of four types:

Hexameter, Quadrameter, *manhûk*, and *mašṭûr*

The Sound Hexameter:

Its *ʿarûḍ* is one and it has two forms:

That Sound of both *ʿarûḍ* and *ḍarb*:

دارُ لَسَلَمَى، إِذْ سُلَيْمَى جَارَةٌ قَفَرٌ، تَرَى آيَاتِهَا مِثْلَ الزُّبُرِ

Dârun li-salmâ ʿið sulaymâ jâratun

qafrun tarâ ʿâyâtiḥâ miṭla -z-zabur

/o/o/o, /o/o/o, /o/o/o

/o/o/o, /o/o/o, /o/o/o

mustaḥṣilun mustaḥṣilun mustaḥṣilun

mustaḥṣilun mustaḥṣilun mustaḥṣilun

That Sound of *ʿarûḍ* and with *qaṭʿ* on the *ḍarb*:

الْقَلْبُ مِنْهَا مُسْتَرِيحٌ، سَالِمٌ وَالْقَلْبُ مِنِّي جَاهِدٌ، مَجْهُودٌ

ʿal-qalbu minhâ mustarîḥun sâlimun

wa-l-qalbu minnî jâhidun majhûdû

/o/o/o, /o/o/o, /o/o/o

/o/o/o, /o/o/o, /o/o/o

mustaḥṣilun mustaḥṣilun mustaḥṣilun

mustaḥṣilun mustaḥṣilun maḥṣûlun

The *muzâḥaf* hexameter

With *xabn*

فَطَالَمَا، وَطَالَمَا، وَطَالَمَا سَقَى، بَكَفٍّ خَالِدٌ، وَأَطْعَمَا

Fa-ṭâlamâ wa-ṭâlamâ wa-ṭâlamâ

saqâ bi-kaffî xâlidin wa-ʿaṭʿamâ

/_o/o, /_o/o, /_o/o

/_o/o, /_o/o, /_o/o

maḥṣûlun maḥṣûlun maḥṣûlun

maḥṣûlun maḥṣûlun maḥṣûlun

With *ṭayy*

مَا وَلَدْتُ وَالِدَةً مِنْ وَلَدٍ أَكْرَمَ مِنْ عَبْدٍ مَنَافٍ، حَسَبًا

Mâ waladat wâlidatun min waladin

ʿakrama min ʿabdi manâfin ḥasabâ

/o/_/o, /o/_/o, /o/_/o

/o/_/o, /o/_/o, /o/_/o

muṭṭaʿilun muṭṭaʿilun muṭṭaʿilun

muṭṭaʿilun muṭṭaʿilun muṭṭaʿilun

With *xabl*

	وَعَجَلٍ مِّنْ خَيْرٍ تُؤَدُّهُ	وَتَقِلِّ مِّنْ خَيْرٍ طَلَبٍ
<i>Wa-ḥiqalin mana'a xayra ṭalabin</i>	<i>wa-ʿajalin mana'a xayra tu'aduh</i>	
<i>/ _ _ / o, / _ _ / o, / _ _ / o</i>	<i>/ _ _ / o, / _ _ / o, / _ _ / o</i>	
<i>fa'ilatun fa'ilatun fa'ilatun</i>	<i>fa'ilatun fa'ilatun fa'ilatun</i>	

The Sound Quadrameter:

Sound of both *ʿarûḍ* and *ḍarb*:

	مِنْ أُمَّ عَمْرٍو، مُقْفِرُ	قَدْ هَاجَ قَلْبِي مَنَزِلٌ
<i>Qad hâja qalbî manzilun</i>	<i>min 'ummi 'amrin muqfirû</i>	
<i>/o/o//o, /o/o//o</i>	<i>/o/o//o, /o/o//o</i>	
<i>mustaḥḥilun mustaḥḥilun</i>	<i>mustaḥḥilun mustaḥḥilun</i>	

The *muzâḥaf* quadrameter

With *ṭayy* on the *ʿarûḍ* and *ḍarb*

	تَهْوَى، وَمَنْ لَا تَمَقُّة؟	هَلْ يَسْتَوِي، عِنْدَكَ، مَنْ
<i>Hal yastawî ʿandaka man</i>	<i>tahwâ wa-man lâ tamiquh</i>	
<i>/o/o//o, /o/_//o</i>	<i>/o/o//o, /o/_//o</i>	
<i>mustaḥḥilun muḥtaḥilun</i>	<i>mustaḥḥilun muḥtaḥilun</i>	
Are they, in your reckoning, equals - the one who <i>tahwâ</i> and he who		

With *xabl*

Its bayt:

	مَا أَنْتَ وَابْنَةُ مَطَرٍ؟	لَا مَتَكَ بِنْتُ مَطَرٍ
<i>Lâmatka bintu maṭarin</i>	<i>mâ ʿanta wa-bnatu maṭar</i>	
<i>/o/o//o, / _ _ / o</i>	<i>/o/o//o, / _ _ / o</i>	
<i>mustaḥḥilun fa'ilatun</i>	<i>mustaḥḥilun fa'ilatun</i>	

The sound *mašṭûr*, which Al-Xalîl does not consider poetry.

	مَا هَاجَ أَحْزَانًا، وَشَجْوًا، قَدْ شَجَا
<i>Mâ hâja ʾahzânân wa-šajwan qad šajâ</i>	
<i>/o/o//o, /o/o//o, /o/o//o</i>	
<i>mustaḥḥilun mustaḥḥilun mustaḥḥilun</i>	

The *ʿarûḍ* is itself also the *ḍarb*, because it is parallel to it [in form].

That muzâḥaf mašfûr: with xabn

قد تَعْلَمُونَ أَنَّنِي ابْنُ أُخْتِكُمْ

Qad taʿlamûna ʿannani -bnû ʿaxtikum
 /o/o//o,/_/o//o,/o/o//o
mustaʿfilun maʿfâʿilun mustaʿfilun

With ṭayy

مَالِكٌ، مِنْ شَيْخِكَ، إِلَّا عَمَلُهُ

Mâ laka min šayxika ʿillâ ʿamaluh
 /o/_//o,/o/_//o,/o/_//o
mustaʿfilun mustaʿfilun mustaʿfilun

With xabl

هَلَّا سَأَلْتَ طَلَلًا، وَحُمَمًا

Hallâ saʿalta ṭalalan wa-ḥumamâ
 /o/o//o,/_/_//o,/_/_//o
mustaʿfilun mutaʿilun mutaʿilun

With qaṭʿ

قَدْ عَجِبْتُ مَنْيَّ، وَمِنْ مَسْعُودٍ

Qad ʿajibat minnî wa-min masʿûdî
 /o/_//o,/o/o//o,/o/o/_/_
mustaʿfilun mustaʿfilun mustaʿfil

With xabn and qaṭʿ (makbûl)

يَا مَيَّ، ذَاتَ الْمَبْسَمِ الْبَرُودِ

Yâ mayya ḍâta -l-mabsimi -l-barûdî
 /o/o//o,/o/o//o,/_/o/_/_
mustaʿfilun mustaʿfilun mutaʿfil

The Sound manhûk:

يَا لَيْتَنِي فِيهَا جَذَعٌ

Yâ laytanî fihâ xaḍaʿ
 /o/o//o,/o/o//o
mustaʿfilun mustaʿfilun

The muzâḥaf manḥûk:With *xabn*

فَارَقْتُ غَيْرَ وَامِقٍ

*Fâraqtu ġayra wâmiqî**/o/o//o,/l_o//o**mustafîlun mafâ'ilun*With *ṭayy*

أَضْحَى فُؤَادِي صَرْدَا

*ʔaḍḥâ fuʔâdî ṣaridâ**/o/o//o,/o/_//o**mustafîlun mufta'ilun***The Eighth Meter****The ramal**

The Ramal

is

Composed of Two Types:
Hexameter, and Quadrameter.**The Sound Hexameter:**Its *ʿarûḍ* is one, and its forms are three.With *ḥaḍf* on the *ʿarûḍ*, and sound of *ḍarb*:

أَبْلَغَ النُّعْمَانَ عَنِّي مَأْلَكَأ أَنَّهُ قَدْ طَالَ حَبْسِي، وَانْتَظَارِي

*ʔablaġi -n-naʿmâna ʿannî maʔlukan**/o//o/o,/o//o/o,/o//o_**fâ'ilâtun fâ'ilâtun fâ'ilun**ʔannahû qad ṭâla ḥabsî wa-ntazârî**/o//o/o,/o//o/o,/o//o/o**fâ'ilâtun fâ'ilâtun fâ'ilâtun*With *ḥaḍf* on the *ʿarûḍ* and *qaṣr* on the *ḍarb*:

مِثْلَ سَحْقِ الْبُرْدِ، عَفَى بَعْدَكَ الِ قَطْرُ مَغْنَاهُ، وَتَأْوِيْبُ الشَّمَالِ

*mîpla saḥqi -l-burdi ʿaffâ baʿdaka -l**/o//o/o,/o//o/o,/o//o_**fâ'ilâtun fâ'ilâtun fâ'ilun**qaṭru muġnâhû wa-taʔwîbu -š-šimâl**/o//o/o,/o//o/o,/o//oo_**fâ'ilâtun fâ'ilâtun fâ'ilât*

Exhibiting *ḥaḍf* on both the *ʿarûḍ* and *ḍarb*:

قالتِ الخَنَسَاءُ، لَمَّا جِئْتُهَا:	شَابَ بَعْدِي رَأْسُ هَذَا، وَاشْتَهَبُ!
<i>qâlati -l-xansâ'u, lammâ ji'tuhâ</i>	<i>šâba ba'dî ra'su haḍâ, wa-štahab</i>
/o//o/o, /o//o/o, /o//o_	/o//o/o, /o//o/o, /o//o_
<i>fâ'ilâtun fâ'ilâtun fâ'ilun</i>	<i>fâ'ilâtun fâ'ilâtun fâ'ilun</i>
"Said al-Khansaa' when I approached her:	

The muzâḥif hexameter:

Exhibiting *xabn*: [+ *ḥaḍf* of the *ʿarûḍ*]

وإذا غايَةُ مَجْدٍ رُفِعَتْ	نَهَضَ الصَّلْتُ إِلَيْهَا، فَحَوَاهَا
<i>Wa-ʿiḍâ gâyatun majdin rufi'at</i>	<i>nahaḍa -ṣ-ṣaltu 'ilayhâ faḥawâhâ</i>
/_//o/o, /_//o/o, /_//o/o	/_//o/o, /_//o/o, /_//o/o
<i>Fa'ilâtun fa'ilâtun fa'ilun</i>	<i>fa'ilâtun fa'ilâtun fa'ilâtun</i>

Exhibiting *kaff*:

ليسَ كُلُّ مَنْ أَرَادَ حَاجَةً	ثُمَّ جَدَّ، فِي طِلَابِهَا، قَضَاهَا
<i>Laysa kullu man 'arâda ḥâjatan</i>	<i>ḥamma jadda, fî ṭilâbihâ, qaḍâhâ</i>
/o//o/_ , /o//o/_ , /o//o_	/o//o/_ , /o//o/_ , /o//o/o
<i>Fâ'ilâtu fâ'ilâtu fâ'ilun</i>	<i>fâ'ilâtu fâ'ilâtu fâ'ilâtun</i>

Exhibiting *xabn* and *qaṣr*: [and *ḥaḍf* on the *ʿa*]

أَحْمَدَتْ كِسْرَى وَأَضْحَى قَيْصَرَ	مُغْلَقًا مِنْ دُونِهِ بَابُ حَدِيدٍ
<i>'axmadat kisrâ wa-ʿaḍhâ qaysarun</i>	<i>muḡlaqan min dûnihî bâbu ḥadîd</i>
/o//o/o, /o//o/o, /_//o_	/o//o/o, /o//o/o, /_//o_
<i>Fâ'ilâtun fâ'ilâtun fâ'ilân</i>	<i>fâ'ilâtun fâ'ilâtun fâ'ilân</i>

The sound quadrameter:

One *ʿarûḍ*, three types

1. Sound of *ʿarûḍ* and *ḍarb*:

مُقْفِرَاتٌ، دَارِسَاتٌ	مِثْلُ آيَاتِ الزَّبُورِ
<i>Muqfirâtun, dârisâtun</i>	<i>miplu 'âyâti -z-zabûri</i>
/o//o/o, /o//o/o	/o//o/o, /o//o/o
<i>fâ'ilâtun fâ'ilâtun</i>	<i>fâ'ilâtun fâ'ilâtun</i>

2. Sound of *ʿarûḍ*, exhibiting *tasbîḡ* on the *ḍarb*:

يا خَلِيلِي أَرْبَعًا، وَاسْ	تَخْبِرَا رَسْمًا، بُعْسْفَانْ
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Yâ xalîlayya ʿarbaʿâ wa-s-
/o//o/o, /o//o/o
Fâʿilâtun fâʿilâtun

-taxbirâ rasman, bi-ʿusfân
/o//o/o, /o//o/o
fâʿilâtun fâʿilayyân

3. Sound of ʿarûḍ and exhibiting ḥaḍf on the ḍarb:

Mâ limâ qarrat bihi -l-ʿay-
/o//o/o, /o//o/o
Fâʿilâtun fâʿilâtun

مَا لِمَا قَرَّتْ بِهِ الْعَيَّ نَانَ، مِنْ هَذَا ثَمَنُ
-nâni min ḥaḍḍâ ḥaman
/o//o/o, /o//o/_
fâʿilâtun fâʿilun

The muzâḥaf quadrameter

With *xabn* on the ḍarb:

Sawfa ʾaḥbû ʿabda rabbin
/o//o/o, /o//o/o
Fâʿilâtun fâʿilâtun

سَوْفَ أَحْبُو عَبْدَ رَبِّ بَثْنَائِي، وَامْتِدَاحِي
bi-ḥanâʾi wa-mtidâḥi
/_//o/o, /o//o/o
faʿilâtun fâʿilâtun

With *xabn* and *tasbîḡ*

Wâḍiḥâtun fârisiyyâ-
/o//o/o, /o//o/o
Fâʿilâtun fâʿilâtun

وَاضِحَاتٌ، فَارِسِيًّا تٌ، وَأُدْمٌ، عَرَبِيَّاتٌ
-tun wa-ʾadmun ʿarabayyât
/o//o/o, /_//o/o
fâʿilâtun fâʿilayyân

With *kaff*: [+ sth else]

ḥâlâtî -s-samâʾu bayna-
/o//o/_ , /o//o/_
Fâʿilâtu fâʿilâtu

حَالَتِ السَّمَاءِ بَيْنَ نَا، وَبَيْنَ الْمَسْجِدِ
-nâ wa-bayna -l-masjidi
/o//o/o, /o//o/_
fâʿilâtun fâʿilun

The FOURTH CIRCLE The *muštabih* CIRCLE INCLUDES:

1. The *sarîʿ*
2. The *munsariḥ*
3. The *xafîf*
4. The *muḍâriʿ*
5. The *muqtaḍab*
6. The *mujtabb*

The Ninth Meter: The *sarîʿ*

The Sarîʿ

Is

Of two constructions:

Hexameter, and *mašṭûr*

The Hexameter sound of *ʿarûḍ*

It is of three kinds.

1. With *ṭayy* on the *ʿarûḍ* which is *maksûf*; and *ṭayy* on the *ḍarb* which is *mawqûf* [the original being *mafʿûlâtû* according to the circle Muštabih, though it is not used except in with the following *ziḥâfât*].

<p>رَّأَوْونَ فِي شامٍ، وَلَا فِي عِراقٍ</p> <p><i>ʿazmâna salmâ lâ yarâ miplaha -r-</i></p> <p>/o/o//o,/o/o//o,/o/_/o_</p>	<p>أَزمانَ سَلَمى لَا يَرى مِثلَها إل</p> <p><i>-râʿûna fî šâmin wa-lâ fî ʿirâq</i></p> <p>/o/o//o,/o/o//o,/o/_/oo</p>
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Mustaḥḥilun mustaḥḥilun fâ'ilun

mustaḥḥilun mustaḥḥilun fâ'ilân

With *kasf* on both the 'arûḍ and the *ḍarb*, which are *maṭwiyy*:

هَاجَ الْهَوَى رَسْمٌ، بِذَاتِ الْغَضَى	مُخْلَوْلِقٌ، مُسْتَعَجِمٌ، مُحُولٌ
<i>Hâja -l-hawâ rasmun bi-ḍâti -l-ğadâ</i>	<i>maxlûliqun musta'jimun muḥwilû</i>
/o/o/o, /o/o/o, /o/_/o_	/o/o/o, /o/o/o, /o/_/o_
<i>mustaḥḥilun mustaḥḥilun fâ'ilun</i>	<i>mustaḥḥilun mustaḥḥilun fâ'ilun</i>

With *ṭayy* on the 'arûḍ which is *maksûf*; exhibiting *ṣalm* on the *ḍarb*:

قَالَتْ، وَلَمْ تَقْصِدْ لِقِيلِ الْخَنَا:	مَهْلًا، فَقَدْ أَبْلَغْتَ إِسْمَاعِي
<i>Qâlat wa-lam taqṣid li-qîli -l-xanâ</i>	<i>mahlan wa-qad 'ablağta 'ismâ'i</i>
/o/o/o, /o/o/o, /o/_/o_	/o/o/o, /o/o/o, /o/_/o_
<i>mustaḥḥilun mustaḥḥilun fâ'ilun</i>	<i>mustaḥḥilun mustaḥḥilun fâ'ilun</i>

With *xabl* on the 'arûḍ which is *maksûf*; the *ḍarb* being similar to it:

النَّشْرُ مِسْكٌ، وَالْوُجُوهُ دَنَا	نِيرٌ، وَأَطْرَافُ الْأَكْفِ عَنَمٌ
<i>'an-naşru miskun wa-l-wujûhu danâ-</i>	<i>-nîrun wa-ʾaṭrafu -l-ʾakaffi 'anam</i>
/o/o/o, /o/o/o, /_/_/o_	/o/o/o, /o/o/o, /_/_/o_
<i>mustaḥḥilun mustaḥḥilun fâ'ilun</i>	<i>mustaḥḥilun mustaḥḥilun fâ'ilun</i>

2. The 'aşlam:

يَا أَيُّهَا الزَّارِي عَلَى عُمَرٍ	قَدْ قُلْتَ فِيهِ غَيْرَ مَا تَعْلَمُ
<i>Yâ 'ayyuha -z-zârî 'alâ 'umrin</i>	<i>qad qulta fihi ġayra mâ ta'lam</i>
/o/o/o, /o/o/o, /o/_/o_	/o/o/o, /o/o/o, /o/_/o_
<i>mustaḥḥilun mustaḥḥilun fâ'ilun</i>	<i>mustaḥḥilun mustaḥḥilun fâ'ilun</i>

Al-Khalil did not affirm this second type.

The muzâḥaf Hexameter

With *xabn*:

أَرِدْ، مَنْ الْأُمُورِ، مَا يَنْبَغِي	وَمَا تُطِيقُهُ، وَمَا يَسْتَقِيمُ
<i>'arid mina -l-'umûri mâ yanbağî</i>	<i>wa-mâ tuṭîquhu wa-mâ yastaqîm</i>
/_/_/o, /_/_/o, /o/_/o_	/_/_/o, /_/_/o, /o/_/o_
<i>Mafâ'ilun mafâ'ilun fâ'ilun</i>	<i>mafâ'ilun mafâ'ilun fâ'ilân</i>

xabn is not permissible in either *fâ'ilun* or *fâ'ilân*.

With *ṭayy*:

قَالَ لَهَا، وَهُوَ بِهَا عَالِمٌ:	وَيَلَّكَ، أَمْثَالُ طَرِيفٍ قَلِيلٌ
<i>Qâla lahâ wahwa bi-hâ 'âlimun</i>	<i>waylaki 'ampâlu ṭarîfin qalîl</i>

/o/_//o,/o/_//o,/o//o

Mufta'ilun mufta'ilun fâ'ilun

/o/_//o,/o/_//o,/o//oo

mufta'ilun mufta'ilun fâ'ilân

With *xabl*:

وَبَلَدٍ قَطَعَهُ عَامِرٌ وَجَمَلٍ حَسَرَهُ، فِي الطَّرِيقِ

Wa-baladin qaṭa'ahû 'âmirun

wa-jamālin ḥasarahû fî -ṭ-ṭarîq

/_//o,/o/_//o,/o//o

/_//o,/o/_//o,/o//oo

Fa'alatun fa'alatun fâ'ilun

fa'alatun fa'alatun fâ'ilân

The sound *mašûr*:

With *waqf* on its 'arûḍ, which is [also] its *ḍarb*

Its *bayt*:

يَنْضَحْنَ، فِي حَافَتِهَا، بِالْأَبْوَالِ

Yanḍaḥna fî ḥâfâtiḥa bi-l-'abwâl

/o//o,/o//o,/o//o

Musta'filun musta'filun ma'fûlân

With *kasf* on its 'arûḍ, which is its *ḍarb*:

يَا صَاحِبِي رَحْلِي، أَقْلًا عَذْلِي

Yâ ṣâhibay raḥlî 'aqillâ 'aḍlî

/o//o,/o//o,/o//o

Musta'filun musta'filun ma'fûlun

The *mašûr* which is *muzâḥaf*

Exhibiting *waqf* on its 'arûḍ, which is its *ḍarb*:

قَدْ عَرَّضْتُ سَعْدِي بِقَوْلِ إِفْنَادٍ

Qad 'arraḍat su'ḍay bi-qawli 'ifnâd

/o//o,/o//o,/o//o

Musta'filun musta'filun fa'ûlât

Exhibiting *kasf* on top of the *xabn*:

يَا رَبِّ، إِنَّ أَخْطَأْتُ، أَوْ نَسِيتُ

Yâ rabbi 'in 'axṭa'tu 'aw nasîtu

/o//o,/o//o,/o//o

Musta'filun musta'filun fa'ûlun

The Tenth Meter

The *munsariḥ*

The *munsariḥ*

Is

Is constructed upon two types:

Hexameter, and bimeter

The Sound Hexameter

Sound of *ʿarûḍ*, Exhibiting *ṭayy* on the *ḍarb*:

إِنَّ ابْنَ زَيْدٍ لَا زَالَ مُسْتَعْمِلًا لِلْخَيْرِ، يُفْشِي فِي مِصْرِهِ الْعُرْفَا

ʿinna -bna zaydin lâ zâla mustaʿmilan

li-l-xayri, yufšî fî mişrihi -l-ʿurufâ

/o/o/lo,/o/o/ol,/o/o/lo

/o/o/lo,/o/o/ol,/o/_/lo

Mustaʿfilun mafʿûlâtu mustaʿfilun

mustaʿfilun mafʿûlâtu muftaʿilun

The *muzâḥaf* Hexameter

Exhibiting *xabn*:

مَنَازِلٌ عَفَاهَنَ، بِذِي الْأَرَا كِ، كُلِّ وَابِلٍ، مُسْبِلٍ، هَظِلٍ

Manâzilun ʿafâhunna bi-ḍi -l-ʿarâ-

-ki kullu wâbilin musbilin haṭilî

/_/_/lo,//_/_/ol,/o/lllo

/_/_/lo,//_/_/ol,/o/lllo

Mafâʿilun mafâʿilu mafâʿilun

mafâʿilun mafâʿilu muftaʿilun

Exhibiting *ṭayy*:

مَنْ لَمْ يَمُتْ عَبْطَةً يَمُتْ هَرَمًا لِلْمَوْتِ كَأْسٌ، فَالْمَرْءُ ذَائِقُهَا

Man lam yamut ʿabtatan yamut haraman

li-l-mawti kaʿsun fa-l-marʿu ḍâʿiquhâ

/o/o/lo,/ol/_/ol,/o/lllo

/o/o/lo,/o/o/ol,/o/lllo

Mustaʿfilun mufʿîlâtu mustaʿfilun

mustaʿfilun mafʿûlâtu mustaʿfilun

Exhibiting *xabl*:

وَبَلَدٍ، مُتَشَابِهٍ سَمْتُهُ قَطْعُهُ رَجُلٌ، عَلَى جَمَلِهِ

Wa-baladin mutašâbihin samtuhû

qaṭaʿahû rajulun ʿalâ jamalih

/_/_/lo,//_/_/ol,/o/lllo

/_/_/lo,//_/_/ol,/o/lllo

Faʿalatun faʿîlâtu mustaʿfilun

faʿalatun faʿîlâtu muftaʿilun

It is, though, permissible for the *xabl* to appear in it in a position other than in the *ʿarûḍ* or *ḍarb*.

The sound bimeter form
Exhibiting *waqf* on the *ḍarb*:

صَبْرًا، بَنِي عَبْدِ الدَّارِ

ṣabran banî ʿabdi -d-dâr
/o/o//o,/o/o/oo
Mustafîlun mafʿûlât

Kasf on the *ḍarb*

وَيْلَ امَّ سَعْدِ، سَعْدَا

Waylu -mmi saʿdin saʿdâ
/o/o//o,/o/o/o_
Mustafîlun mafʿûlun

The muzâḥaf bimeter
Exhibiting *xabn* in “*mafʿûlân*”

لَمَّا التَّقَوَّا بِسُؤْلَافٍ

Lamma -t-taqû bi-sûlâf
/o/o//o,/ _/o/oo
Mustafîlun faʿûlân

Exhibiting *xabn* in “*mafʿûlun*”

هَلْ بِالْدِّيَارِ إِنْسُ

Hal bi-d-diyâri ʾinsû
/o/o//o,/ _/o/o
Mustafîlun faʿûlun

The Eleventh Meter
The *xafîf*

The *Xafîf*

Is

In its construction, of two types:
Hexameter, and quadrameter.

The Sound Hexameter

Sound of *ʿarûḍ* and *ḍarb*

حَلَّ أَهْلِي مَا بَيْنَ دُرْنِي فَبَادَوْ	لي، وَحَلَّتْ عُلُوِّيَّةٌ، بِالسَّخَالِ
<i>ḥalla ʾahlî mâ bayna durnî fa-bâdû</i>	<i>lî wa-ḥallat ʿulwiyyata bi-s-saxâlî</i>
/o//o/o, /o//o//o, /o//o/o	/o//o/o, /o//o//o, /o//o/o
<i>Fâʿilâtun mustafîlun fâʿilâtun</i>	<i>fâʿilâtun mustafîlun fâʿilâtun</i>

Sound of *ʿarûḍ*, exhibiting *ḥaḍf* on the *ḍarb*:

لَيْتَ شِعْرِي هَلْ تُمْ هَلْ آتَيْنَهُمْ	أَمْ يَحُولُنْ، مِنْ دُونِ ذَاكَ، الرَّدَى
<i>layta šîʿrî hal ṭam ma hal ʾâtiyanhum</i>	<i>ʾam yaḥûlan min dûni ḍâka</i>
/o//o/o, /o//o//o, /o//o/o	/o//o/o, /o//o//o, /o//o/_
<i>Fâʿilâtun mustafîlun fâʿilâtun</i>	<i>fâʿilâtun mustafîlun fâʿilun</i>

Exhibiting *ḥaḍf* on the *ḍarb* and *ʿarûḍ*

إِنْ قَدَرْنَا، يَوْمًا، عَلَى عَامِرٍ نَمْتَلِ مِنْهُ، أَوْ نَدَعُهُ لَكُمْ	
<i>ʾin qadarnâ yawman ʿalâ ʿâmirin</i>	<i>nantaṣaf minhû ʾaw nadaʿhû lakum</i>
/o//o/o, /o//o//o, /o//o/_	/o//o/o, /o//o//o, /o//o/_
<i>Fâʿilâtun mustafîlun fâʿilun</i>	<i>fâʿilâtun mustafîlun fâʿilun</i>

The *muzâḥaf* hexameter

There is a *muʿâqaba(t)* between the *nûn* of “*fâʿilâtun*” and the *sîn* of “*mustafîlun*”, as well as one between the “*nûn*” of *mustafîlun* and the *ʾalif* of *fâʿilâtun*.

ṭayy is by no means permissible in *mustafîlun*, and neither is *xabl*.

Tašʿîḥ is permitted in every *ḍarb*. There is no *tašʿîḥ* except in the *ḍarb*, or in the *ʿarûḍ* of a *miṣraʿ*.

أَسَدٌ فِي الْحُرُوبِ، ذُو أَشْبَالٍ	وَرَبِيعٌ، إِذَا تَجِفُّ السَّمَاءُ
<i>ʾasadun fi -l-ḥurûbi ḍû ʾašbâlin</i>	<i>wa-rabîʿun ʾiḍâ tajiffu -s-samâʾû</i>
/_//o/o, /_//o//o, /_//o/o	/_//o/o, /_//o//o, /_//o/o
<i>Faʿilâtun mutafîlun mafûlun</i>	<i>faʿilâtun mutafîlun fâʿilâtun</i>

Exhibiting *xabn*:

وَفُؤَادِي كَعَهْدِهِ، لَسُلَيْمِي	بِهَوًى لَمْ يَزَلْ، وَلَمْ يَتَغَيَّرْ
<i>bi-hawan lam yazil wa lam yataḡayyar</i>	<i>Wa-fuʾâḍî ka-ʿahdiḥî li-sulaymâ</i>
/_//o/o, /_//o//o, /_//o/o	/_//o/o, /_//o//o, /_//o/o
<i>faʿilâtun mafûlun faʿilâtun</i>	<i>faʿilâtun mafûlun faʿilâtun</i>

Exhibiting *kaff*

يا عمير ما يظهر من هواك أم يجن يستكثر حين يبدو

Yâ 'umîru mâ yazharu min hawâka

/o//o/_./o/o//_./o//o/_

Fâ'ilâtu mustaf'îlu fâ'ilâtu

'aw yajannu yastakthiru ḥayna yabdû

/o//o/_./o/o//_./o//o/o

fâ'ilâtu mustaf'îlu fâ'ilâtun

Exhibiting šakl

إنَّ قَوْمِي جَاحِجَةٌ، كِرَامٌ مُتَقَادِمٌ عَهْدُهُمْ، أَخْيَارُ

'inna qawmî jahâjahatun kirâmun

/o//o/o,/_./o//_./o//o/o

Fâ'ilâtun mafâ'ilu fâ'ilâtun

mutaqâdimun majduhum 'axyârû

/_//o/_./o/o//o,/_o/o/o

fa'ilâtu mustaf'ilun maf'ûlun

Exhibiting kaff

وَأَقَلُّ مَا تُضْمِرُ، مِنْ هَوَاكَ يَا عُمَيْرُ، يُسْتَكْثَرُ، حِينَ يَبْدُو

أَوْ يَجْنِ يَسْتَكْثَرُ حِينَ يَبْدُو

Wa-'aqallu mâ yuḍmiru min hawâka

Yâ 'umîru mâ yazharu min hawâka

/o//o/_./o/o//_./o//o/_

Fâ'ilâtu mustaf'îlu fâ'ilâtu

yâ 'umîru yustakḥar ḥayna yabdû

'aw yujannu yastakḥiru ḥayna yabdû

/o//o/_./o/o//_./o//o/o

fâ'ilâtu mustaf'îlu fâ'ilâtun

Exhibiting taš'îp FOUR METHODS OF APPLYING TASH3ITH: SEE P. 205

لَيْسَ مَن مَاتَ، فَاسْتَرَّاحَ، بِمَيِّتٍ إِنَّمَا الْمَيِّتُ مَيِّتُ الْأَحْيَاءِ

Laysa man mâta fa-starâḥa bi-maytin

/o//o/o,/_./o//o,/_./o//o (mu'âqaba(t))

Fâ'ilâtun mafâ'ilun fa'ilâtun

'innamâ -l-maytu mayyitu -l-'ahyâ'i

/o//o/o,/_./o//o,/_./o//o/o

fâ'ilâtun mafâ'ilun maf'ûlun

Exhibiting xabn and ḥaḍf

رُبَّ خَرْقٍ، مِنْ دُونِهَا، قَدَفٍ مَا بِهِ، غَيْرَ الْجِنِّ، مِنْ أَحَدٍ

Rabba xarqin min dūnihâ qaḍafin

/o//o/o,/_./o//o,/_./o//o

Fâ'ilâtun mustaf'i | lun fa'ilun

mâ bi-hi gayra -l-jinni min 'aḥadî

/o//o/o,/_./o//o,/_./o//o

fâ'ilâtun mustaf'i | lun fa'ilun

The sound Quadrameter

لَيْتَ شِعْرِي: مَاذَا تَرَى أُمُّ عَمْرٍو، فِي أَمْرِنَا؟

Layta šī'rî mâḍâ tarâ

'ummu 'amrin fî 'amrinâ

/o//o/o,/o/o//o

Fâ'îlâtun mustaf'îlun

/o//o/o,/o/o//o

fâ'îlâtun mustaf'îlun

The *muzâḥif* Quadrameter

Exhibiting *xabn* and *qaṭ'*

نَزَلْتُ فِي بَنِي غَزِي َ، أَوْ فِي مُرَادٍ

Nazilat fî banî ġaziy

yata 'aw fî murâdî

/_//o/o,/ _/o//o

/_//o/o,/ _/o/o_

Fa'îlâtun mutaf'îlun

fa'îlâtun mutaf'îl

Kaff upon *fâ'îlâtun* is not permissible when it occurs before a *ḍarb* which is *fa'ûlun*.

The Twelfth Meter

The *muḍâri'*

The *muḍâri'*

Does not occur except as *majzû'*

and with *mu'âqaba(t)* between the *yâ'* of *mafâ'îlun* and its *nûn*.

Sound of *'arûḍ* and *ḍarb*

The *'arûḍ* is one, and of one type.

دَوَاعِي هَوَى سَعَادٍ دَعَانِي إِلَى سَعَادٍ

Da'ânî 'ilâ su'âdin

dawâ'î hawâ su'âdî

//o/o/,o//o/o

//o/o/,o//o/o

Mafâ'îlu fâ'îlâtun

mafâ'îlu fâ'îlâtun

With *qabḍ* on the *ṣadr* and the *'ibtidâ'*

أَيَا خَلِيلَيَّ، عُوْجَا عَلَى مِنَى، فَالْمَقَامِ

'ayâ xalîlayya 'ûjâ

'alâ minan fa-l-maqâmî

//o/_/o,/o//o/o

//o/_/o,/o//o/o

Mafâ'îlun fâ'îlâtun

mafâ'îlun fâ'îlâtun

The *muzâḥif*

With *kaff*

	وقد رأيتُ الرِّجَالَ	فما أرى غيرَ عبدٍ
<i>Wa-qad raʿaytu -r-rijâla</i>		<i>fa-mâ ʿarâ ġayra ʿabdî</i>
<i>//o/_/o,/o//o/_</i>		<i>//o/_/o,/o//o/o</i>
<i>Mafâʿilun fâʿi l lâtû</i>		<i>mafâʿilun fâʿilâtun</i>

Exhibiting *ṣatr*

	سوف أهدِي لسَلَمَى	ثَنَاءً، على ثَنَاءٍ
<i>Sawfa ʾahdî li-salmâ</i>		<i>ḥanâʾan ʿalâ ḥanâʾi</i>
<i>[/]/o/_/o,/o//o/o</i>		<i>//o/o/_/o//o/o</i>
<i>[ma]fâʿilun fâʿilâtun</i>		<i>mafâʿilu fâʿilâtun</i>

Exhibiting *xarb*

	قُلْنَا لَهُمْ، وَقَالُوا	كُلُّ لَهُ مَقَالٌ
<i>Qulnâ la-hum wa-qâlû</i>		<i>wa-kullu lahu maqâlû</i>
<i>_/o/o/_/o//o/o</i>		<i>//o/o/_/o//o/o</i>
<i>Mafʿûlu fâʿilâtun</i>		<i>mafâʿilu fâʿilâtun</i>

The Thirteenth Meter

The *muqtaḍab*

The *muqtaḍab*

Does not occur except as *majzûʿ*

and with *murâqaba(t)* between the *fâʿ* of *mafʿûlâtû* and its *wâw*.

The *ʿarûḍ* is one and its *ḍarb* is likewise.

Exhibiting *ṭayy* on the *ʿarûḍ* and *ḍarb* [which would originally be *mafʿûlâtû*; also the *ḥašw*, *fâʿilâtû*, is originally *mafʿûlâtû* though this does not occur]

	هَلْ عَلَيَّ، وَيَحْكُمَا	إِنْ لَهَوْتُ، مِنْ حَرَجٍ
<i>Hal ʿalayya waḥyakumâ</i>		<i>ʿin lahawtu min ḥaraġi</i>
<i>/o//o/_/o/_/o</i>		<i>/o//o/_/o/_/o</i>

*Fâ'ilātu mufta'ilun**fâ'ilātu mufta'ilun*Exhibiting *xabn* on the *ʿarûḍ**Yaqûlûna lâ baʿudû*

//o/o/,/o/_//o

Mafâ'ilu mufta'ilun

وَهُمْ يَدْفِنُونَهُمْ

wa-hum yadfinûnahumû

//o/o/,/o/_//o

mafâ'ilu mufta'ilun

يَقُولُونَ: لَا بَعْدُوا

The Fourteenth Meter

The *mujtabb*

The *mujtabb*

Is

Of *majzûʿ* constructionSound of *ʿarûḍ* and *ḍarb**ʿal-baṭnu minhâ xamîṣun*

//o/o//o,/o//o/o

Mustaf'ilun fâ'ilâtun

وَالْوَجْهَ مِثْلُ الْهَلَالِ

wa-l-wajhu miṭlu -l-hilâlî

//o/o//o,/o//o/o

mustaf'ilun fâ'ilâtun

الْبَطْنُ، مِنْهَا، خَمِصٌ

The *muzâḥaf*

Exhibiting *xabn**Wa-law ʿaliqta bi-sulmâ*

/_/o//o,//_//o/o

Mafâ'ilun fa'ilâtun

عَلِمْتَ أَنْ سَتَمُوتُ

ʿalimta ʿan sa-tamûtû

/_/o//o,//_//o/o

mafâ'ilun fa'ilâtun

وَلَوْ عَلِقْتَ، بِسَلْمَى،

Exhibiting *kaff**Mâ kâna ʿaṭâʿuhunna*

//o/o//_,/o//o/_

Mustaf'ilu fâ'ilât

إِلَّا عِدَّةً، ضِمَارًا

ʿillâ ʿidatan ḍimârâ

//o/o//_,/o//o/o

mustaf'ilu fâ'ilâtun

مَا كَانَ عَطَاؤُهُنَّ

Exhibiting *šakl*

	إِذَا ذُكِرَ الْخِيَارُ	أُولَئِكَ خَيْرُ قَوْمٍ
<i>ʔûlâʔika xayru qawmin</i>	<i>ʔiðâ ðukira -l-xiyârû</i>	
<i>/_o//_,/o//o/o</i>	<i>/_o//_,/o//o/o</i>	
<i>Mafâʕilu fâʕilâtun</i>	<i>mafâʕilu fâʕilâtun</i>	

And there is *muʕqaba(t)* between the seventh of *mustafʕilun* and the second of *fâʕilâtun*. Salâmah would put *kaff* on the *sîn* of *fâʕilâtun*, though others reject this.

The FIFTH CIRCLE
The *muttafaq* CIRCLE
INCLUDES:
1. The *mutaqârib*
2. The *rakḍ*

The Fifteenth Meter
The *mutaqârib*

The *mutaqârib*
 Is
 Constructed on two patterns:
 Octameter and Hexameter

The Octameter
 The *ʿarûḍ* is one and of four types

Sound of *ʿarûḍ* and *ḍarb*

فَاَلْفَاهُمْ الْقَوْمُ رَوَّبَى، نِيَامَا <i>Fa-ʿammâ tamîmun tamîmu -bnu murrin</i> <i>//o/o, //o/o, //o/o, //o/o</i> <i>faʿûlun faʿûlun faʿûlun faʿûlun</i>	فَأَمَّا تَمِيمٌ، تَمِيمٌ بَنُ مُرٍّ، <i>fa ʿalfâhumu -l-qawmu rawbâ niyâmâ</i> <i>//o/o, //o/o, //o/o, //o/o</i> <i>faʿûlun faʿûlun faʿûlun faʿûlun</i>
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Exhibiting *qaṣr* on the *ḍarb*, and sound of *ʿarûḍ*

وَيَأْوِي إِلَى نِسْوَةٍ، بَائِسَاتٍ <i>Wa-yaʿwî ʾilâ niswatin bâʾisâtin</i> <i>//o/o, //o/o, //o/o, //o/o</i> <i>faʿûlun faʿûlun faʿûlun faʿûlun</i>	وَشُعْتُ، مَرَّاضِيَعٍ، مِثْلِ السَّعَالِ <i>wa-šuʿpin marâḍiʿa mipli -s-saʿâl</i> <i>//o/o, //o/o, //o/o, //oo_</i> <i>faʿûlun faʿûlun faʿûlun faʿûl</i>
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Sound of *ʿarûḍ*, exhibiting *ḥaḍf* on the *ḍarb*

يُنْسِي الرِّوَاةَ الَّذِي قَدْ رَوَوْا	وَأُرَوِي مِنَ الشَّعْرِ شِعْرًا عَوِيصًا
Wa-ʿarwî minâ -š-šîʿri šîʿran ʿawīṣan	yunassi -r-rawâta -l-laḍî qad rawaw
//o/o, //o/o, //o/o, //o/o	//o/o, //o/o, //o/o, //o/_
faʿûlun faʿûlun faʿûlun faʿûlun	faʿûlun faʿûlun faʿûlun faʿal

Sound of *ʿarûḍ*, exhibiting *batr* on the *ḍarb*

خَلَّتْ مِنْ سُلَيْمَى، وَمِنْ مَيَّةَ	خَلِيلِيَّ، عُوجًا، عَلَى رَسْمِ دَارٍ
Xalîlayya ʿûjâ ʿalâ rasmi dârî	xalat min sulayma wamin mayyah
//o/o, //o/o, //o/o, //o/o	//o/o, //o/o, //o/o, //o/_
faʿûlun faʿûlun faʿûlun faʿûlun	faʿûlun faʿûlun faʿûlun fal

There also occurs *ḥaḍf* in the *ʿarûḍ* of this fourth type, as in his saying:

سُمِّيَّةَ، قَوْمِي، وَلَا تَعْجِزِي	وَبِكِي النَّسَاءَ، عَلَى حَمَزَةٍ
Sumayyatu qawmî wa-lâ taʿjizî	wabakki -n-nisâʿa ʿalâ ḥamzah
//o/, //o/o, //o/o, //o/_	//o/o, //o/, //o/o, //o/_
faʿûlu faʿûlun faʿûlun faʿû	faʿûlun faʿûlu faʿûlun fal

Al-Xalil did sanction *ḥaḍf* and *qaṣr* in the *ʿarûḍ* of a verse which is sound of *ḍarb*, while many refute this. A representative of this *ḥaḍf* is in his words:

لَبِسْتُ أَنَسًا، فَأَفْنَيْتُهُمْ	وَكَانَ إِلَهُهُ هُوَ الْمُسْتَأْسَا
Labistu ʿanâsan fa-ʿafnaytuhum	wa-kâna -l-ʿilâhu huwa -l-mustaʿsâ
//o/, //o/o, //o/o, //o/_	//o/o, //o/, //o/o, //o/o
Faʿûlu faʿûlun faʿûlun faʿû	faʿûlun faʿûlu faʿûlun faʿûlun

And a representative of *qaṣr* in his words:

فَرُمْنَا الْقِصَاصَ، وَكَانَ التَّقَا	صُّ عَذْلًا، وَحَقًّا عَلَى الْمُؤْمِنِينَ
Fa-rumnâ -l-qîṣâṣa wa-kâna -t-taqâṣ-	-ṣu ʿadlan wa-ḥaqqan ʿala -l-muʾminînâ
//o/o, //o/, //o/o, //o/_	//o/o, //o/o, //o/o, //o/o
faʿûlun faʿûlu faʿûlun faʿû	faʿûlun faʿûlun faʿûlun faʿûlun

taqâṣ is on the measure *faʿûl* and is the *ʿarûḍ*, and the *ʿibtidâʿ* is “-ṣu-ʿadlan.”

With *palm*

لَوْلَا خِدَاشٌ أَخَذْتُ جَمَالًا	تَ سَعْدٍ، وَلَمْ أُعْطِهِ مَا عَلَيْهَا
Law-lâ xidâṣun ʿaxaḍtû jamâlâ-	-ta saʿdin wa-law ʿaʿtîhî mâ ʿalayhâ
[l]/o/o, //o/o, //o/o, //o/o	//o/o, //o/o, //o/o, //o/o
[fa] ʿûlun faʿûlun faʿûlun faʿûlun	faʿûlun faʿûlun faʿûlun faʿûlun

Al-Xalîl does not permit the *qabḍ* of a foot occurring before the *ḍarb* exhibiting *ḥaḍf* or *batr*, while the others he does permit.

The *muzâḥaf* Octameter

With *qabḍ*

أَفَادَ، فَجَادَ، وَسَادَ، فزَادَ وَقَادَ، وَزَادَ، وَعَادَ، فَأَفْضَلَ

ʾafâda fa-jâda wa-sâda fa-zâda

wa-qâda wa-ḏâda wa-ʿâda fa-ʾafḍal

//o/_//o/_//o/_//o/_

//o/_//o/_//o/_//o/o

faʿûlu faʿûlu faʿûlu faʿûlu

faʿûlu faʿûlu faʿûlu faʿûlun

The Sound Hexameter

The *ʿarûḍ* is one and there are two types

With *ḥaḏf* on the *ʿarûḍ* and the *ḍarb*.

لَسَلَمَى، بِذَاتِ الْعَصَى

أَمِنْ دِمْنَةٍ، أَقْفَرَتْ

ʿa-min dimnatin ʾaqfarat

lisalmâ bi-ḏâti -l-ğadâ

//o/o//o/o//o_

//o/o//o/o//o_

Faʿûlun faʿûlun faʿal

faʿûlun faʿûlun faʿal

Exhibiting *ḥaḏf* on the *ʿarûḍ* and *batr* on the *ḍarb*

فَمَا يُقْضَ يَأْتِيكََا

تَعَفَّفْ، وَلَا تَبْتَنَسْ

Taʿaffat wa-lâ tabtaʿis

fa-mâ yuqḍa yaʿîkâ

//o/o//o/o//o_

//o/o//o/o//o_

Faʿûlun faʿûlun faʿal

faʿûlun faʿûlun faʿ

The *muzâḥif* hexameter

Exhibiting *qabḍ*

وَيَعْلَمُ مَا فِي غَدٍ

وَزَوْجُكَ فِي النَّادِي

Wa-zawjuki fî -n-nâdî

wa-yaʿlamu mâ fî ġadî

//o/_//o/o//o_

//o/_//o/o//o_

Faʿûlu faʿûlun faʿ

faʿûlu faʿûlun faʿû

The Sixteenth Meter

The *rakḍ*

The *rakḍ*

[also known as the *mutadârak*, *muxtaraʿ*, *muḥḍaḇ*, *muntasaq*, *tansîq*, and *xabab*]

Is

Octameter in its construction, in accordance with the circle, despite occurring with *xabn* or *qaṭʿ*.

The first *ʿarûḍ*, which has one *ḍarb*, all of which exhibit *xabn*.

أَوْقَفْتَ، عَلَى طَلٍّ، طَرِباً فَشَجَاكَ، وَأَحْزَنَكَ، الطَّلُّ
ʿa-waqṣṭa ʿalâ ṭalalin ṭariban fa-šajâka wa-ʿaḥzanaka -ṭ-ṭalalû
 ///o,///o,///o,///o ///o,///o,///o,///o
Faʿilun faʿilun faʿilun faʿilun faʿilun faʿilun faʿilun faʿilun

And the second, which has one *ḍarb*, all of which exhibit *qaṭʿ*.

أَهْلُ الدُّنْيَا كُلُّ فِيهَا نَقْلاً نَقْلاً، دَفْنًا دَفْنًا
ʾahlu -d-dunyâ kullun fihâ naqlan naqlan dafnan dafnan
 /o/o_,/o/o_,/o/o_,/o/o_ /o/o_,/o/o_,/o/o_,/o/o_
Faʿlun faʿlun faʿlun faʿlun faʿlun faʿlun faʿlun faʿlun

The book has been completed. Praise to Allah in unity and may his prayers and peace be upon the glory of creation, Muḥammad, and upon his family and companions, and upon all the prophets and messengers. The date is Friday, the nineteenth of Jumâdâ I in the year 634. Noted down by the feeble and poor servant, ʿAbd al-Wahâb ibn Hamzah.

Glossary of Prosodic Terminology

ʿadb (*ʿaḍab*) - sound application of *xarm*.

ʿajaz (*ʿaʿjaz*) - occurrence of *kaff* with *muʿâqaba(t)*.

ʿajz - last word in a verse.

ʿaql (*maʿqûl*)- the elision of the fifth after its devowelling (6)

ʿaqṣ (*maʿqûṣ*) - the *maftûḥ* application of *xarm*. (elision of the final *sâkin* and the devowelling of the second *mutaḥarrak* in the second *sabab*).

ʿaṣb (*maʿṣûb*)- the devowelling of the fifth ḥarf (in *mufâʿalatun*)

Barîʿ -

Batr (*ʿabtar*) - the concurrent application of *ḥaḏf* and *qatʿ* upon the foot (*ḥaḏf* before *qatʿ*)

Faṣl - the name for the *ʿarûḍ* if it is not in accord with the other feet in a vere because of augmentation or shortening.

Ġâya(t) - the name for the *ḍarb* if it is not in accord with the other feet in a vere because of augmentation or shortening.

ḥaḏaḏ (*ʿaḥaḏḏ*) - the elision of the *watad majmûʿ*.

ḥaḏf (*maḥḏûf*) - the elision of the *sabab* from the end of the foot

ʾiḏâla(t) - the augmentation on the *taʿriyya(t)* of a *ḥarf ṣâkin*. *mustafʿilun* => *mustafʿilân*

[/o/o//o=>/o/o//oo].

ʔidmâr - the devowelling of the second.

Jamam - application of *xarm* with *ʕaql*.

Kabl - the concurrent application of *xabn* and *qaṭʕ*.

Kaff - the elision of the seventh element, if it is a *sâkin*.

Kasf - the elision of the end *mutaḥarrak* from a *watad mafrûq*.

Majzûʔ - that meter from which two feet have been elided.

Manhûk - “enervated,” the preservation of only one third of a line’s feet.

maškûl al-ʕajuz, al- - the version of *fâʕilâtun* exhibiting *šakl* that occurs in the beginning of the verse.

maškûl al-ṭarfayn, al- - the version of *fâʕilâtun* exhibiting *šakl* that occurs in the *ḥašw* of the verse.

Mawfûr - that which has no *xarm*.

Mujtalab -

Muʕarrâ - nickname for the *jizʔ* that is free of *tarfil*, *ʔiðâla(t)*, and *ʔisbâġ*.

Muʕtalâ -

Mutadârak - two *mutaḥarrak*-s occurring between two *sâkin*-s as in *mutafâʕilun* [/llo/o/].

Mutarâdif - two adjacent *sâkin*-s, as in *mustafʕilân* [/o/o/oo].

Mutarâkib - three *mutaḥarrak*-s occurring between two *sâkin*-s as in *mafâʕalatun* [/lo/ll/o/].

Mutawâkis - when four *mutaḥarrak*-s occur between two *sâkin*-s, as in *mustafʕilun*

fâʕilatun [/o/o/lo,lll/o]

mutawâtir - one *mutaḥarrak* occurring between two *sâkin*-s.

Naqş - *kaff* following *ʕaşb*.

Qabḍ - subtraction of the fifth *sâkin*.

Qaşm - application of *xarm* with *‘aşb*.

Qaşr - subtraction of a *sâkin* from the *sabab*, then the devowelling of the resulting consonant.

Qatf - works like *qaşr* in the *sabab*, but upon the *watad* (sakin from watad and devowel).

Qatf - *ḥaḏf* following *‘aşb*.

Šakl - the concurrence of *xabn* and *kaff*.

Sâlim - a foot that has no *zahâf* in it ($fa'ûlun + xarm = 'ûlun$; $'ûlun = fa'lun$)

Şalm - the elision of the *watad mafrûq*.

Šatr - concurrent application of *xarm* and *qabḏ*.

Tarfîl - the augmentation of a *sabab xafîf* at the jumping-off-point (end) of the foot.

Tasbîḡ - in the *sabab*, it is like *‘iḏâla(t)* in the *watad*.

Taşîḡ - the elision of one of the two *mutaḥarrrik*-s in the *watad*.

Ṭayy / maṭwiyy - dropping the *sâkin* from the second *sabab*.

Palm - a regular (*sâlim*) application of *xarm* (on hepta-elementals)

Parm - an application of *xarm* upon the form exhibiting *qabḏ*

Waqf - the devowelling of the last of the two *mutaḥarrak*-s in the *watad mafrûq*.

Waqş - the elision of the second after its devowelling.

Xabl / maxbûl - the concurrence of *xabn* and *ṭayy*.

Xabn - the elision of the second part of the *sabab*

Xal - (p. 115 , 120)

Xarb - concurrent application of *xarm* and *kaff*.

Xarm - the subtraction of the first part of the *watad majmû* in the first part of the verse.

Xazl - the elision of the fourth after the devowelling of the second (*‘iḏmâr + ṭayy*).

Xazm - augmentation of one, two, three, or four *ḥarf*-s in the *ṣadr*.

Zaḥâf -

Zâ'id - augmentation upon the end of the *ḍarb*.

ṣadr, *ʿarûḍ*, *ʾibtidâʿ*, *ḍarb*, *ḥašw*, *mašraʿ*, *šatr*, *faṣl*, *ġâya(t)*, *zâ'id*, *muʿarrâ*

mawfûr, *mutawâkis*, *mutarâkib*, *mutadârak*, *mutawâtir*, *mutarâdif*, *muʿtalâ*, *ṣaḥîḥ*,
muzâḥaf/sâlim, *tâmm*, *ʾintiḳâṣ*, *wâfî*, *majzûʿ*

The Changes Permissible in Each Foot

FA^ʿÛLUN [/o.../o] *watad majmûʿ + sabab xafîf*

1. *fa^ʿûlu* 2. *fa^ʿûl* 3. *fa^ʿlun* 4. *fa^ʿlu* 5. *fa^ʿul* 6. *fa^ʿ*

1. *Qabḍ* - (*fa^ʿûlun* => *fa^ʿûlu*; //o,/o=>//o/)

2. *Qaşr* - (*fa^ʿûlun* => *fa^ʿûl*; //o,/o=>//oo)

3. *Ḥalm* - (*fa^ʿûlun* => *fa^ʿlun*; //o,/o =>/o/o)

4. *Ḥarm* - (*fa^ʿûlun* => *fa^ʿûlu* => *ʿûlu*; *ʿûlu* = *fa^ʿlu*; //o,/o=>/o/)

5. *ḥaḏf* - (*fa^ʿûlun* => *fa^ʿûl*; //o,/o => //oo)

6. *Batr* - (*fa^ʿûlun* => *fa^ʿûl* => *fa^ʿ*; //o,/o => //o, => /o)

FÂ^ʿILUN [/o...//o] *sabab xafîf + watad majmûʿ*

1. *fa^ʿilun* 2. *fa^ʿlun*

1. *Xabn* - (*fâ^ʿilun* => *fa^ʿilun*; /o,/o => /,/o)

2. *Qaṭʿ* - (*fâ^ʿilun* => *fâ^ʿil* => *fa^ʿlun*; /o,/o => /o,/l => /o,/o).

MUSTAFA^ʿILUN [/o.../o...//o] *sabab xafîf + sabab xafîf + watad majmûʿ*

1. *mufa^ʿilun*, 2. *mufta^ʿilun*, 3. *fa^ʿilatun*, 4. *mustafa^ʿilu*, 5. *mufa^ʿilu*, 6. *maf^ʿûlun*, 7. *fa^ʿûlan*,

8. *mustafa^ʿilân*, 9. *mufa^ʿilân*, 10. *musta^ʿilân*, 11. *fa^ʿilatân*

1. *ṭayy* - (*mus-taf-ʿilun* => *mus-ta-ʿilun* => *muftaʿilun*; /o,/o,/o => /o,/,/o)
2. *xabl* - (*mus-taf-ʿilun* => *mu-ta-ʿilun* => *fa-ʿi-latun*; /o,/o,/o => /,/,/o)
3. *kaff* - (*mus-taf-ʿilun* => *mus-taf-ʿilu*, /o,/o,/o=>/o,/o,/)
4. *ṣakl* - the concurrence of *xabn* and *kaff*. *Mus-taf-ʿilun* => ***mu-taf-ʿilu*** => *mu-fâ-ʿilu*.
5. *ʾiḏâla(t)/ taḏyîl* - the augmentation on the *taʿriyya(t)* (end of a foot) of a *ḥarf ṣâkin*.
mus-taf-ʿilun => *mus-taf-ʿilân* [/o,/o,/o=>/o,/o,/oo].
- Muʿarrâ* - nickname for the *jizʿ* that is free of *tarfîl*, *ʾiḏâla(t)*, and *ʾisbâg*.
6. *qaṭʿ* - *mus-taf-ʿilun* => *mus-taf-ʿil* => *maḥ-ʿû-lun*; /o,/o,/o => /o,/o,/o
7. *kabl* - *mus-taf-ʿilun* => *mu-taf-ʿil* => *faʿûlun*; /o,/o,/o => /,/o,/o
8. *ʾiḏâla(t)* - *mus-taf-ʿilun* => *mus-taf-ʿilân*; /o,/o,/o => /o,/o,/oo
9. *ʾiḏâla(t) + xabn* - *mus-taf-ʿilun* => *mu-taf-ʿilân* (*mu-fâ-ʿilân*); /o,/o,/o => /,/o,/oo
10. *ʾiḏâla(t) + ṭayy* - *mus-taf-ʿilun* => *mus-ta-ʿilân* (*muf-ta-ʿilân*); /o,/o,/o => /o,/,/oo
11. *ʾiḏâla(t) + xabn + ṭayy* - *mus-taf-ʿilun* => *mu-ta-ʿilân* (*fa-ʿi-latân*); /o,/o,/o => /,/,/oo

MAFâʿîLUN [/o.../o.../o] *watad majmûʿ + sabab xafîf + sabab xafîf*

1.*Maḥâʿilun*, 2.*maḥâʿilu*, 3.*maḥâʿil*, 4.*faʿûlun*, 5.*maḥûlun*, 6.*fâʿilun*, 7.*maḥûlu*

1. *qabḍ* [/o-/o-/o]=>[/o.../.../o]

2. *kaff* [/o.../o.../]

3. *qaṣr* [/o.../o...o]

4. *ḥaḏf* [/o.../o...x]

5. *xarm* [/o.../o.../o]

6. *ṣatr* [/o.../.../o]

7. *xarb* [/o.../o.../]

Fâ^ʿILÂTUN [/o...//o.../o] *sabab xafîf* + *watad majmû^ʿ* + *sabab xafîf*

1. *fa^ʿilâtun* 2. *fâ^ʿilâtu* 3. *fa^ʿilâtu* 4. *fâ^ʿilân* 5. *fa^ʿilân* 6. *fâ^ʿilun* 7. *fa^ʿilun* 8. *fa^ʿlun* 9. *maf^ʿûlun* 10. *fâ^ʿiliyyân* 11. *fa^ʿiliyyân*

1. *xabn* [/...//o.../o] (note 1)

2. *kaff* - [/o...//o.../]

3. *šakl* - [/...//o.../]

4. *qaşr* - [/o...//o...o]

5. *qaşr/xabn* - [/...//o...o]

6. *ḥaḏf* - [/o...//o...x]

7. *ḥaḏf+xabn* [/...//o...x]

8. *batr* - [/o.../o...x]

9. *taş^ʿîp* - [/o.../o.../o]

If it has *xabn* (*fa^ʿilâtun*) then the ^ʿayn (the first *mutaḥarrak* of the *watad*) would be devowelled and it would still be of the measure of *maf^ʿûlun*.

10. *tasbîğ* - [/o...//o.../oo]

11. *tasbîğ + xabn* [/...//o.../oo]

MAFâ^ʿALATUN [//o...//.../o] *watad majmû^ʿ* + *sabab ḥaqîl* + *sabab xafîf*

1. *mafâ^ʿîlun*, 2. *mafâ^ʿilun*, 3. *mafâ^ʿîlu*, 4. *fa^ʿûlun*, 5. *mufta^ʿilun*, 6. *maf^ʿûlun*, 7. *fâ^ʿilun*, 8. *maf^ʿûlu*.

1. ^ʿaşb - [//o.../o.../o]

2. ${}^{\circ}aql$ - [//o.../.../o]

3. $naqs$ - [//o.../o.../]

4. $qatf$ - [//o.../o]

5. ${}^{\circ}adb$ - [/o...//.../o]

6. $qasm$ - [/o.../o.../o]

7. $jamam$ - [/o.../o.../o]

8. ${}^{\circ}aqş$ - [/o.../o.../]

MUTAFÂ ${}^{\circ}$ ILUN [//.../o...//o] *sabab paqîl + sabab xafîf + watad majmû ${}^{\circ}$*

1. *mustafîlun* 2. *mafâ ${}^{\circ}$ ilan* 3. *mufta ${}^{\circ}$ ilan* 4. *fa ${}^{\circ}$ ilâtun* 5. *maf ${}^{\circ}$ ûlun* 6. *fa ${}^{\circ}$ ilun* 7. *fa ${}^{\circ}$ lun* 8.

mutafâ ${}^{\circ}$ ilân 9. *mustafîlân* 10. *mafâ ${}^{\circ}$ ilân* 11. *mufta ${}^{\circ}$ ilân* 12. *mutafâ ${}^{\circ}$ ilâtun* 13. *mustafîlâtun*

14. *mafâ ${}^{\circ}$ ilâtun* 15. *mufta ${}^{\circ}$ ilâtun*

1. ${}^{\circ}idmâr$ - [/o.../o...//o]

2. $waqş$ - [/.../o...//o]

3. $xazl$ - [/o.../...//o]

4. qat° - [//.../o.../o]

5. $qat^{\circ} + {}^{\circ}idmâr$ - [/o.../o.../o]

6. $haðað$ - [//.../o...x]

7. $haðað + {}^{\circ}idmâr$ - [/o.../o...x]

8. ${}^{\circ}aðâla(t)$ - [//.../o...//oo]

9. ${}^{\circ}aðâla(t) + {}^{\circ}idmâr$ - [/o.../o...//oo]

10. ${}^{\circ}aðâla(t) + waqş$ [/.../o...//oo]

11. ${}^{\circ}aðâla(t) + xazl$ - [/o.../...//oo]

12. *tarfîl* - [//.../o...//o.../o]

13. *tarfîl* + *ʾiḍmâr* [/o.../o...//o.../o]

14. *tarfîl* + *waqş* - [/.../o...//o.../o]

15. *tarfîl* + *xazl* - [/o.../...//o.../o]

MAFʿûLÂTU [/o.../o.../o/] *sabab xafîf* + *sabab xafîf* + *watad mafrûq*

1. *faʿûlâtu* 2. *fâʿilâtu* 3. *faʿilâtu* 4. *mafʿûlât* 5. *faʿûlân* 6. *fâʿilân* 7. *mafʿûlun* 8. *faʿûlun* 9.

fâʿilun 10. *faʿilun* 11. *faʿlun*

1. *xabn* [/.../o.../o/]

2. *ṭayy* [/o.../.../o/]

3. *xabl* [/.../.../o/]

4. *waqf* [/o.../o.../oo]

5. *waqf* + *xabn* [/.../o.../oo]

6. *waqf* + *ṭayy* [/o.../.../oo]

7. *kasf* [/o.../o.../o]

8. *kasf* + *xabn* [/.../o.../o]

9. *kasf* + *ṭayy* [/o.../.../o]

10. *kasf* + *xabl* [/.../.../o]

11. *şalm* [/o.../o...x]

1: only called *maxbûn* if it occur in the first part of the *bayt*; if it occur in the *ḥaşw* it is called the *şadr* (THAT IS, it becomes part of a pair of *ʿajz* - *şadr* of which the *ʿajz* is the

last part, a *sabab xafîf*, of the preceding foot, and the *şadr* is the first part, a *sabab xafîf*, in the second foot.) The *şadr* is that exhibits *xabn* with *mu^ʿâqaba(t)*. *mu^ʿâqaba(t)* is the sanctioning of the establishment together of two *ḥarf*-s - either of the *sâkin*-s from the two *sabab*-s. Their concomitant elision is not permitted. The *ʾalif* of *fâ^ʿilâtun* and the *nûn* from the same, or another occurring before it, are *muta^ʿâqibân*. You are allowed to say “...*tun fâ*” or “...*tu fâ*” or “...*tun fa*”. You are not allowed to say “...*tu fa*”. The foot which is free of *mu^ʿâqaba(t)* is called *barî^ʿ*.

.....

Feet

5

Fa^ʿûlun = *watad majmû^ʿ* + *sabab xafîf* [/o.../o]

Fâ^ʿilun = *sabab xafîf* + *watad majmû^ʿ* [/o.../o]

7

Mustaf^ʿilun = *sabab xafîf* + *sabab xafîf* + *watad majmû^ʿ* [/o.../o.../o]

Mafâ^ʿilun = *watad majmû^ʿ* + *sabab xafîf* + *sabab xafîf* [/o.../o.../o]

Fâ^ʿilâtun = *sabab xafîf* + *watad majmû^ʿ* + *sabab xafîf* [/o.../o.../o]

Mufâ^ʿalatun = *watad majmû^ʿ* + *sabab paqîl* + *sabab xafîf* [/o...//.../o]

Mutafâ^ʿilun = *sabab paqîl* + *sabab xafîf* + *watad majmû^ʿ* [/.../o.../o]

Maf^ʿûlâtun = *sabab xafîf* + *sabab xafîf* + *watad mafrûq* [/o.../o.../o/]

Glossary of al-Rabaʿi In his *kitâb al-ʿarûḍ*

MUFRAD

Xabn - delete the second *sâkin* (*fâʿilun*, *fâʿilâtun*, *mustafʿilun*, *mafʿûlâtun*)

ʾiḍmâr - silence the second *mutaharrak* (*mutafâʿilun*)

Waqṣ - delete the second *mutaharrak* (*mutafâʿilun*)

Ṭayy - delete the fourth *sâkin* (*mustafʿilun*, *mafʿûlâtun*)

Qabḍ - delete the fifth *sâkin* (*faʿûlun*, *mafâʿilun*)

ʿaṣb - silence the fifth *mutaharrak* (*mufâʿalatun*)

ʿaql - delete the fifth *mutaharrak* (*mufâʿalatun*)

Kaff - delete the seventh *sâkin* (*fâʿilâtun*, *mafâʿilun*)

MUZDAWIJ

Xabl - *xabn* + *Ṭayy* (delete the second and fourth *sâkin*-s) (*mustafʿilun*, *mafʿûlâtun*)

Xazl - *ʾiḍmâr* + *Ṭayy* (silence the second *mutaharrak* and delete the fourth *sâkin*) (*mutafâʿilun*)

Šakl - *xabn* + *kaff* (*fâʿilâtun*)

Naqṣ - *ʿaṣb* + *kaff* (*mufâʿalatun*)

ZIYÂDA(T)

Tarfîl - add *sabab xafîf* on that which ends with a *watad majmûʿ* (*fâʿilun*, *mutafâʿilun*, *mustafʿilun*)

Taḍyîl [*ʾiḍâla(t)*]- add a *ḥarf sâkin* on to that which ends in *watad majmûʿ* (*fâʿilun*, *mutafâʿilun*, *mustafʿilun*)

Tasbîḡ - add a *ḥarf sâkin* on to that which ends in a *sabab xafîf* (*fâʿilâtun*, *faʿûlun*, *mafâʿilun*)

ʿILAL OF NAQṢ - these depend on the end of the foot and its beginning, according to its position.

Ḥaḏf - deletion of *sabab xafīf* from the end of the foot, so does not occur except in feet that end with *sabab xafīf* (*faʿūlun*, *mafāʿilun*, *fāʿilātun*); does not occur on *mufāʿalatun* by itself but only if the *zahāf* occurs that makes its end a *sabab xafīf*.

Qaṭʿ - delete a *sākin* from the *watad majmūʿ* from the end of the foot and silence what comes before it - occurs only on feet that end in *watad majmūʿ* (*fāʿilun*, *mutafāʿilun*, *mustafāʿilun*)

Qaṭf - combine *ʿaṣb* and *ḥaḏf* (silence the fifth *mutaharrak* and delete the *sabab xafīf* from the end of the foot) (*mufāʿalatun*) (found in *wāfir*)

Batr - combine *ḥaḏf* and *qaṭʿ* (delete *sabab xafīf* from the end of the foot then apply *qaṭʿ* to the remainder (*fāʿilātun*, *faʿūlun*))

Qaṣr - deletion of a *sabab xafīf* from the end of the foot and the silencing of what is before it; occurs only in feet ending with a *sabab xafīf* (*faʿūlun*, *fāʿilātun*)

Ḥaḏaḏ - deletion of the *watad majmūʿ* from the end of the foot, but does not occur on every foot ending in a *watad majmūʿ*. Applied to (*mutafāʿilun*) (thus not to **faʿūlun* and **mustafāʿilun*) and it may occur with *ʿiḏmār* as (*mutfāʿfaʿilun*)

Ṣalm - deletion of the *watad mafrūq* from the end of the foot, only one: (*mafʿūlātu*)

Kaṣf - (some call it *kaṣf*) delete the seventh *mutaharrak* from the end of the foot, only one: (*mafʿūlātu*)

Waqf - devowelling of the seventh *mutaharrak* from the end of the foot, only one: (*mafʿūlaatu*)

Taṣṣīḥ - elision of the first part of the *watad majmūʿ* in the middle of the foot, only one: (*fāʿilātun*)

Kabl - concurrent application of *xabn* and *qaṭʿ*, or the elision of the second *sakin* and the *sakin* of the *watad majmūʿ* on the end of the foot with the devowelling of what is before it, only one: (*mustafāʿilun*)

Xarm - elision of the first part of the *watad majmūʿ* (*faʿūlun*, *mafāʿilun*). *Xarm* does not occur on these two feet wherever they occur, but ONLY when they are in the beginning of the *ṣaṭr*.

fāʿilun changing to *fāʿilu* is called *qabḏ* because it occurs on the fifth *mutaharrak*.

Mu^ʿâqaba(t) - there are two adjacent feet of "fâ^ʿilâtun"

Fâ^ʿilâ (tun fâ) ʿilâtun

in parentheses are two *sabab-s xaffif*, the first of which is called the *ʿajaz* of the first foot, and the second of which is called the *ṣadr* of the second foot.

Three appearances of *mu^ʿâqaba(t)*:

1. *mu^ʿâqaba(t) al-ʿajaz*: The *ʿajaz* has *ziḥâf* of the first foot and no change to the second = fâ^ʿilâtu fâ^ʿilâtun (*mu^ʿâqaba(t) salîma(t)*)

2. *mu^ʿâqaba(t) al-ṣadr*: The *ṣadr* has *ziḥâf* of the second foot and no change to the second = fâ^ʿilâtu fâ^ʿilâtun (*mu^ʿâqaba(t) salîma(t)*) = fâ^ʿilâtun fa^ʿilun (*mu^ʿâqaba(t) salîma(t)*)

3. *Ziḥâf* of the *ʿajaz* of the first foot and the *ṣadr* of the second = fâ^ʿilâtu fa^ʿilâtun (*mu^ʿâqabat(t) ḡayr salîa(t)*)

There is a fourth type, in which the *ziḥâf* of "shakl" (delete second and seventh *sâkin-s*) occurs between the two sound feet = fâ^ʿilâtun (fâ)ʿilâ (tun) fâ^ʿilâtun.

Xalîlian Metrics in Relation to the Oral Inheritance of Arabic Poetry

Arabic metrics is rooted in oral tradition and retains features within its metrical structure from its oral past, when rhythm was governed by formulaic repetition and parallelism. By studying the regulations and accepted deviations in classical poetic meter, which purports itself to be based on oral metrics, an approach can be made toward understanding more fully the characteristics of orality in Arabic poetry in its survival into classical tradition and the literarization of its rhythms. Detailed metrical analysis of selected corpora will reveal facts about their dialectal influence and thematic inheritance, possibly in formular metrical patterns, from the oral tradition.

To quote directly from a paper by Abderrahman Ayoub and Bridget Connelly regarding one of the most salient questions that must be posed in the study of *ʿarûḍ*-based poetry,

While this system of metrics (*ʿarûḍ*) may work to describe the prosody of written court poetry composed in the literary, inflected idiom, it severely restricts our understanding of orally composed poetry and, indeed, misrepresents and obscures the prosodic principles of oral poetry. (Ayoub and Connelly 1).

The authors of this study employ traditional Parry-Lord methodology in their research into a specific corpus of poetry, mixed with prose, and discuss attempts to analyze it using traditional Xalîlian (al-Xalîl ibn ʿaḥmad being the purported founder of the classical theory of prosody, *ʿarûḍ*) metrics. Specifically, the article calls into question the assumption that oral Arabic poetry was even composed using the classical Arabic

language. The corpus examined in the article is the *sîra(t) banî ḥilâl* which describes events of the latter tenth and former eleventh centuries: the Banu Ḥilâl, forced by their rebellion against Baghdad to migrate to Egypt from their territory in the Arabian peninsula, then, at the behest of Cairo, mobilized against and triumphed over a splittist Tunisian tribe; these exploits were immortalized in the folk epic and even brought a prestige to the Ḥilâlî dialect, generating dialect poetry and the ink of Ibn Xaldûn in his *Prolegomena* (EI¹ 133).

All this in light of the controversial statements of Ṭaha Ḥusayn that “what you read as being the poetry of ‘imru’ al-Qays or Ṭarafa or Ibn Kulþûm or ‘antara(t) is not the work of these men at all; it is merely the fabrication of ‘transmitters’, or the forgery of Bedouins, or the manufacture of grammarians ... or the invention of commentators and traditionists and theologians” (quoted in Monroe 2). In light of studies on the orality of Arabic poetry, this claim advanced by Ḥusayn is apparently the logical projection of findings that in oral corpora “confusions in long and short syllables occur or the syllable count doesn’t conform” or that the (presumed-to-be classical) meters are “defective” (Pantucek 124), in that the poetry of the Bedouin as observed through oral tradition long after the establishment of the literate school of metrics - four centuries after the rise of Islam set in motion the transition to the prevalence of literate composition - does *not* conform to the regulations of classical prosody, while it was the oral tradition itself that was purported to be the basis of Xalîlian metrics. Simply put the oral “ur-texts” of ‘imru’ al-Qays, Ṭarafa, Ibn Kulþûm and ‘antara(t) were dramatically changed in the course of their literarization and have been lost forever. What was blithely read as the very words of the poets up until Ḥusayn’s and David Margoliouth’s 1925 challenge of the

authenticity of Jahilî (pre-Islamic/oral) poetry is, in reality, the work of anthologists and traditionists. Their metrical structure may however be survived in discernible ways by formulae and other characteristics of orality.

However, it may be asked in what ways the poems of 'imru' al-Qays et al have been inauthenticized. For Pantucek it was a question of the "defective" nature of the meters. Connelly cites the prevalence in the *sîra(t)* of the Banî Hîlâl of "parataxis, nonperiodic enjambment, parallelism and pleonasm, the characteristic signs of oral style the world over" (Ayoub and Connelly 3), thereby bringing to the fore some of the problems regarding the interaction of meter and orality in Arabic poetry: the extent to which formula played a role in oral composition versus literate composition; the extent to which oral formulae were preserved or obscured by Xalîlian metrics; how the classical system was derived from the oral tradition by which it claimed to be conditioned; and the extent to which the accepted *ziḥâfât* (catalexes or metrical deviations), for which the 11th/12th century Iranian scholar al-Zamaxšarî's work *al-Qisṭâs al-Mustaqîm* "the Balanced Scale" will be used as a main reference, are traceable to dialectical phenomena of various tribes. Regarding the last question it is worth discovering the extent to which the prestige of a certain tribe - for example, possibly Muḥammad's Qurayš - led to its dialect being better represented by the metrical system codified in the 8th century. In addition to the characteristics listed by Ayoub and Connelly, D. Frolov describes Arabic poetry in the stage of primary orality as marked by devices such as anaphora, refrain, and chiasmus; absence of enjambment; and parallelism-subordinate use of rhyme and alliteration (Frolov 31).

Heikki Palva discusses the basic feature of Bedouin poetry “completely overlooked thus far” that the different dialects exhibit different syllable types. A cogent example is the splitting of superlong syllables into two short syllables in non-final versus final positions. Splitting of a superlong syllable in final position is an artificial (not represented by observed dialectal speech) practice for the sake of satisfying metrical constraints, while in non-final positions this splitting is actually represented by certain dialects (Palva 93). Convinced by syllabic data regarding Bedouin dialectal poetry that the metrical structure is quantitative rather than syllabic, as had been debated against by Palgrave (cited in Palva 62), this observation of a dialectal feature corresponding to classical usage argues for the preservation within the Xalīlian metrical system of some aspects of its oral composition; specifically, the preservation of a certain dialect’s syllable structure.

Accord between oral and literate metrical phenomena shows the value of comparative study of classical metrics with oral metrics in discovering the oral characteristics of preliterate Arabic poetry. The formulas and parallelistic figures inherited from the oral tradition, as well as their subordinate qualities of alliteration and rhyme, became merged into the metrical structure of Arabic during the transition from orality to literacy and in fact served as an instrumental medium in the transformation (Frolov 31). Relating this to the orality of poetry, in consideration of the dialectal and syllabic variation among Arabian tribes is the fact that the formulaic technique in its mnemonic nature can be realized in both quantitative and accentual verse; studies of Arabic dialects of both of these varieties reveal this adaptive principle of the formular structure.

Syllabic structure appears to play a major role in the metrical characteristics of Bedouin poetry. Following Jean Cantineau's division of the Bedouin tribes into groups based on syllable type which yielded the main division of trochaic (so-called "traditional core" of North Arabian Bedouin poetry) versus atrochaic (trochaic dialects being such that superlong syllables CVCC and CV:C do not occur in the final position), the theory is advanced that the North Arabian dialects ʿanzanî and Šammarî are closest in quantitative structure to classical literate meter, and therefore adapt to its constraints more readily (Palva 94). Geographic oral primacy therefore appears to be preserved in the prestige model which al-Zamaxšarî's work represents.

Palgrave's argument for the accent-based nature of Bedouin poetry is contrary to Palva's, and approaches the question of a super-tribal poetic language or koine. Zwettler points out the 10th/11th century scholar al-Baḳillânî's claim that "stylistically pure" forms of Arabic were to be found in preliterate poetry, fortune-telling oracles and other pan-peninsular traditions irrespective of tribal dialect, thus presupposing a "formal poetic diction" among speakers of Arabic (101). Considering this hypothetical super-tribal koine in terms of the aforementioned syllabic differences between tribes/geographic areas affirms the accepted opinion that it at least never functioned as a spoken vernacular to any tribe, just as classical Arabic does not function as a spoken vernacular today. The question of stress in classical Arabic, about which discussion by the grammarians was conspicuously absent, with regard to oral stress- or accent- based dialectal poetry must also be considered with respect to the classical metrical tradition which evolved from the oral tradition (Angoujard 283).

Furthermore, the preliterate poetry al-Baḳillânî was referring to would have already undergone literarization and thus been divested of its dialectal features such as the syllabic differentiation discussed above. Returning to the *sîra(t)* of the Banû Ḥilâl, the preservation of ancient oral-dialectal poetry when compared to the classical *ʿarabiyya(t)* of the literati goes toward understanding the coordination of meter and formulaic diction in an oral context. Comparing the language of the *sîra(t)* to modern dialects could help better understand the “degenerative theory” of prosody, which holds that dialects such as in the Sinai and Negev have deteriorated to a point where they can no longer function within the constraints of classical meter.

Using analysis of metrical systems and sanctioned metrical variations in the study of dialectal variation and register can be useful in terms of studying the function of grammatical inflection (*ʿirâb*) in ancient Arabic, and by extension dialect differences in terms of vowel length. According to Michael Zwettler, “where traditional *ʿarabiyya(t)* and spoken idioms overlapped and where they diverged can be determined only ... through careful comparative and statistical analysis of all available evidence” (121), for which purpose metrical studies such as al-Zamaxšarî’s will be of use. The “semi-artificial” language of prestige was recorded in the Quran with “as accurate a transcription as possible of the verbal form of Muḥammad’s message” (ibid.), meaning that the grammatical inflections and other linguistic features recorded in it differed from spoken vernacular in terms of its formulaic and traditional poetic qualities.

The prestige accorded to this register of language and the painstaking care with which it was transcribed contributed to the inclusion of metrical patterns of rhythm following formulaic constructions in the meters codified in the Xalîlian system. It is even

possible that the preservation of formulas within classical Arabic poetry is an inheritance of a shared body held by all Semitic poetic traditions (Frolov 128); metrical study of figures of speech in the Quran, so carefully preserved, aid in the pursuit of such formulae which would help to clarify the codification of the sixteen Xalîlian meters and the reason for their establishment as the standards.

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